


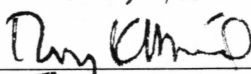
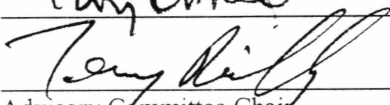
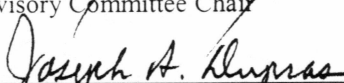
*THE WINTER'S TALE: LEONTES' DERANGEMENT*

AND THE CHRONOTOPE OF MELANCHOLY

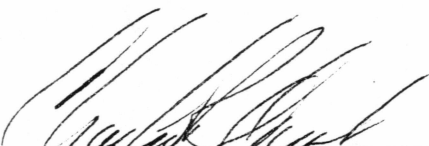
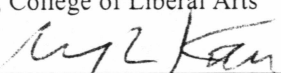
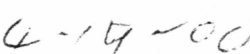
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*THE WINTER'S TALE: LEONTES' DERANGEMENT*  
AND THE CHRONOTOPE OF MELANCHOLY

A  
THESIS

Presented to the Faculty  
of the University of Alaska Fairbanks  
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**Abstract:**

To recent critical formulations regarding melancholy and its role in the Renaissance humoral body, this project contributes the argument that melancholy's trajectory from its natural to its unnatural state carries with it a fundamental shift in temporal-senses. I illustrate this shift through close analysis of Leontes' derangement in Shakespeare's *The Winter's Tale*. Based on Renaissance physiological texts, as well as modern psychoanalytic, anthropological, and gender studies, I explore how melancholy's inherent volatility signifies the masculine anxieties of early modern English patriarchy. I argue that melancholy's bifurcated temporal-senses serve to clarify the subjectivity of Renaissance passions.

**ACKNOWLEDGEMENTS:**

This work is dedicated to Tyler Rigg, 1972-1996.

I thank my friends and professors at the University of Alaska Fairbanks, my committee, and especially my Chair, Dr. Terry Reilly, for making this work possible.

I also thank my family.

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### Introduction:

"Time travels in divers paces with divers persons."  
 --Rosalind, *As You Like It*

Much of the criticism of *The Winter's Tale* has traced the trajectory of Leontes' derangement as roughly analogous to Othello's. Harold Bloom, for example, describes *The Winter's Tale* as the story of Leontes, the "Othello who is his own Iago" (*The Invention of the Human* 639). What distinguishes the two pathologies, and indeed the two plays, is the issue of time. While the similarities between the two characters may be evident, what I will be arguing here is that a distinguishing feature between these two pathologies and indeed of the plays themselves is their treatments of time. In *The Winter's Tale*, Leontes' affective state issues fully formed from within his mind; explicit cause is left absent. But the cause of Leontes' pathological jealousy, as I will argue, has its root in temporal processes, and springs ultimately from a temporal deficit associated with melancholy in two of its forms: first, through overt dominance by the melancholy humor, which Elizabethans and Jacobeans understood to be a chemical cause with specific temporal ramifications; and, second, through the melancholia interpreted through psychoanalytic analysis of the narcissistic structuring Shakespeare patterns in this play off Ovid's tale of "Narcissus" in his *Metamorphoses*.

In the two plays in which he treats the issue of jealousy in a tragic framework, *The Winter's Tale* and *Othello*, Shakespeare portrays leading characters of inherently melancholic temperaments, whose melancholy is manifested both dramatically on the stage as well as by each character's respective narration of his condition. Through

processes integral to the early modern understanding of the humoral body, however, Leontes and Othello's periods of melancholy develop into periods of applied and sustained jealousy. The trajectory of these passions adheres to contemporaneous Elizabethan and Jacobean physiological texts with remarkable correspondences. These correspondences suggest that when he chose to write of these powerful passions, Shakespeare wrote in a manner that his early modern audience could readily understand, with specific and itemized cultural constructions regarding what Mark Breitenberg has identified as the masculine anxieties of the period.

My critical approach derives from and builds upon perspectives developed by commentators on the early modern humoral body, including Gail Kern Paster, Mark Breitenberg, and Juliana Schiesari. Their work clarifies study begun by Michele Foucault and M.M Bakhtin regarding the historical and literary construction and regulation of the body. Both theorists are interested specifically in the relationship between the body within the personal sphere and the body politic, within the political. Because the early modern formulation of the humoral body drew hierarchical parallels between the body and the body politic, and because nowhere does the application of the political more concretely find expression than in the expression of gender, I will utilize the work of Paster, Breitenberg and Schiesari to the extent that they clarify this conjunction. I will focus, however, on contemporary Elizabethan and Jacobean medical writers for the light they cast on the melancholy humor: notably, Stephen Batman, Timothy Bright, and Robert Burton. I suggest that their physiological treatises provide both a vocabulary and a diagnostic, performative schema to which the Renaissance audience was attuned, and,

furthermore, that Leontes' derangement in *The Winter's Tale* serves as a veritable playing-out of these medically prescriptive actions and words to which the early modern ear was accustomed.

In his pioneering study, *The Rise of the Novel*, Ian Watt grounds the formation of realistic characterization on Locke's insistence that the formation of character must hinge fundamentally on that character's understanding of his or her own temporality, or existence of being in time. Watt cites Locke's definition of personal identity as "an identity of consciousness through duration in time," where this "individual [exists] in touch with his own continuing identity through memory of his past thoughts and actions" (Watt 21). Watt argues that ancient, Medieval and Renaissance portrayal of individual character in various genres relies almost exclusively on the continual re-hashing of "timeless universals" which pale when compared with the novel's ability to portray life with any viable verisimilitude. Indeed, Watt suggests that the great bulk of literature previous to the novel's eighteenth-century provenance avoids grappling with what he calls "temporal flux" (23); instead, it deals exclusively with time as a type, in existence solely to illustrate the "supremely timeless fact of death" (23). This understanding, he urges, works toward highlighting the fundamentally ahistoric nature of these works that serve as precedent to the novel. Such essentially atemporal grounding represents effectively, Watt insists, the "very minor importance accorded to the temporal dimension in most literature previous to the novel" (23).

In *The Renaissance Discovery of Time*, on the other hand, Ricardo J. Quinones highlights the very different conceptions toward time of the people of the Medieval period from those of the Renaissance. Quinones explores how the poets of these periods express these differing conceptions in their art. At its root, Quinones notes that for the people of the Middle Ages, time was “abundant” (7) in the sense that through an overriding religious faith, one could live in “an attitude of temporal ease. Neither time nor change [would] appear to be critical, and hence there [would be] no great worry about controlling the future” (7). Time in this conception unfolded as a marked unfolding of God’s Providence, which David Scott Kastan, for instance, illustrates bears direct comparison with the portrait of time we encounter in the Corpus Christi plays of the period (4-5). Quinones refers to Alfred von Martin’s telling explanation of the differing Medieval and Renaissance temporal sense in his description of construction:

In the Middle Ages it was possible to spend tens and even thousands of years on the completion of one building . . . for life was the life of the community in which one generation quietly succeeds to another. . . . [Whereas in the Renaissance] time was always short and hence valuable . . . [Time became precious] only when regarded from the point of view of the individual who could think in terms of the time measured out to him. It was scarce simply on account of natural limitations, and so everything from now on had to move quickly. For example, it became necessary to build quickly, as the patron was now building for himself. (*Sociology of the Renaissance* 16)

Quinones acknowledges the increasingly economic aspect of time as an explicit commodity, but he urges that this understanding should not cloud us to the essentially psychological shift at work in the writers of this period. In other words, the builders' construction on the land has a commensurate temporal approximation regarding the poetic constructors of the age.

Indeed, it is these writers' heightened portrayal of the temporal as signifying a dilemma within the individual that Quinones argues serves ultimately to undermine the Medieval temporal sense. The more the individual could represent through his or her own individuality or personhood a desire to act and not "to let things be, to rely with patient trust in a providential Creator" (Quinones 8), the more we move into this utterly differing temporal sense. Toward this end, Quinones suggests that the creation of characters such as Dr. Faustus, Richard III, and Macbeth illustrates this point, for within each of these tragic characters the "diabolic is impaled on its own boundless desire" (8). Quinones argues that this desire derives directly from the altered conception of temporality in the Renaissance, and as such he forces a substantially more careful reevaluation of the *terminus a quo* of artistically represented individuality, of the discrete, individuated personal identity as delineated by the individual's underlying temporal sense.

The dismantling of the Aristotelian dramatic Unities consumed Shakespeare from the very outset of his career. Though he expresses a conception of time, or an attitude toward it, which admittedly exists in the form that Watt suggests, notably in *The Winter's Tale* itself, where Time himself walks on with his hourglass, Shakespeare's dramatic



expression is nearly always one of subversion. For example, Time as Chorus in *The Winter's Tale* walks on stage per Watt's Medieval formulation, but then proceeds to "o'erthrow law" and "o'erwhelm custom" (4.1.8-9)<sup>1</sup> and to leap ahead sixteen years. If time in the Medieval period served simply as the unfolding of God's Providence, Kastan suggests, then with the Renaissance human interpretation takes on more radical interpretations of time (5-6). Kastan calls the artistic attempts to make sense of this shift in temporal understanding "Renaissance *explorations* of time" (6), and Shakespeare, he argues, illustrates "with unparalleled energy and originality ways in which dramatic structure are intimately connected with differing conceptions of the human experience in and of time" (6-7). In other words, as if once beyond the comforting yet claustrophobic pale of the Medieval time sense, in which God's providence and will unfold ineluctably, "Shakespeare answers time's insistent call with the complex grammar of forms" (7) that Kastan identifies in his book.

Shakespeare's Sonnets admittedly run rife with discussion of and railing against the effects of time on earth, treating time as Time, as that Medieval type. Time exists as the great devourer (as Ovid's *Tempus Edax Rerum*) that ultimately "seals up all in rest" (Sonnet 73), and works here as a menacing agent seeking exclusively to demolish and to batter through mutability and death both Nature and the works of man, as in Sonnet 12: "And nothing 'gainst Time's scythe can make defense/ Save breed, to brave him when he takes thee hence." Shakespeare also writes of this aspect of time's character in seasonal

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<sup>1</sup> All references to the work of William Shakespeare refer to *The Riverside Shakespeare*, ed. G. Blakemore Evans, 2<sup>nd</sup> ed. (Boston: Houghton Mifflin, 1972).

terms: "For never-resting time leads summer on/ To hideous winter and confounds him there" (Sonnet 5); "Then let not winter's ragged hand deface/ In thee thy summer ere thou be distill'd"(Sonnet 6). But G.F. Waller notes that in the Sonnets "Particularly revealing is the context into which [Shakespeare's] treatment of time is put: it is set almost exclusively within the context of individual mortality" (89). While this concern for the effects of Time in the sublunary world manifests itself as to some degree the keynote of the seventeenth century, even into a veritable preoccupation with its effects, it is Shakespeare's innovation to stress the impact of time on the individuality, as it were, of the individual. If individuality, as Watt would have it, is to be defined by temporality, not simply in reference to artistic endeavor, but as a matter of course, then Shakespeare's portrayal of the individual in these terms becomes significant in explicating the genesis of the individuality of this artistically created individual. Contrary to Watt's formulation, but utilizing his terms, Shakespeare does indeed yield us "a sense of personal identity subsisting through duration and yet being changed by the flow of experience" (24). Shakespeare's portrayal of characters made to act and react in worlds where the time is out of joint appears to enforce identity: the character becomes our touchstone in a world gone temporally wrong. In *Hamlet*, *Othello*, *Lear* and *The Winter's Tale*, the characters are also traumatized by time, by their own temporality, and perhaps this point is the simple reason why the characters are so resonant with us today.

Shakespeare strives to push forward a subtle concept, that time may work in any number of intriguing ways. It may work plainly and painfully as a devourer, which the sober earnestness of the Sonnets and *King Lear* express in their barren sense of the

futility and resultant pathos of living in a world governed by such an immutable law. Or contrarily, time can work to reveal, as in the formation *Temporis Filia Veritas*, part of the subtitle for *Pandosto*, the source-work for Shakespeare's *The Winter's Tale*. But at the same time, as it were, Shakespeare concedes and frees in his art an entire world of time, of temporality, that expresses itself to be ultimately malleable and thus playfully and eerily subjective. For Juliet, this view is manifestly apparent: "For in a minute there are many days" (*Romeo and Juliet* 3.1.45).

Quinones' pointing to the individual temporal constructions drawn into the characters of Macbeth and Richard III, and each character's "boundless desire" suggests a very rich expression of temporality. In other words, Richard III and Macbeth stand on their own as full characters, fully individualized and temporally aware people, not simply as types. Each stands as an individual because he lives in a temporal world which he attempts to control by virtue of his recognition that he alone can affect the course of events, of history, in his own lifetime. The primary role of inwardness, it will be my contention in this thesis, is gender, and the primary application of gender in these plays is melancholy. Through physical cause adhering to Renaissance conceptions of the humoral body, this melancholy is manifested as a jealousy inscribed in culturally sanctioned manner.

With Rosalind's cryptic but telling comment ringing in our ears in *As You Like It*, that "Time travels in divers paces with divers persons," we can move to a more full understanding of Shakespeare's conception of the relative nature of the temporal sense in the individuals he created. This amounts to what David Kastan refers to in *Shakespeare*

*and the Shapes of Time*, borrowing the phrase from Auden, as the “complex grammar of forms” of time (7). Where Kastan forms his temporal taxonomy through analysis of the various genres, I offer that perhaps equally profitable will be the temporal taxonomy of a that most elusive of Renaissance emotions: melancholy. Melancholy’s bifurcation in the humoral body, its effects in both its natural and unnatural state, produces the melancholy and jealousy that will be the subject of this study, particularly as they manifest their individual temporal processes.

While my primary focus will be on *The Winter’s Tale*, this discussion could easily be extended, because Shakespeare’s deep ambivalence toward the nature of time finds expression in the peopling of his universe with characters forced to grapple with a time consistently portrayed by him as somehow out of joint. While the expression of temporality in Shakespeare’s plays is notoriously problematic, analysis of that expression can throw light on fundamental questions regarding the psychology of the characters that operate within the plays themselves. On one hand, Shakespeare’s free-ranging use of both timeless plots and characters may lead us toward an assessment that his plays can necessarily be inhabited only by poorly individuated and individualized characters. But on the other, the popular and critical reception of his work emphatically suggests otherwise; the great joy of encountering Shakespeare on any level comes undoubtedly from the very rich fleshing out of these characters that he brings about so effectively. By this I mean that the thrill of encountering such a shocking and carefully-limned character as an Iago derives from his very being in a temporally cognizable form, both with regard to the character’s own apparent self-awareness, and to the audience’s awareness of each

character as an individual. Leontes' temporality is in some ways similar to that which can be illustrated by analysis of Othello and Iago, but in other, marked ways, very different. In this thesis, then, I will clarify the temporally cognizable form of Leontes in *The Winter's Tale*.

## Chapter 1:

“to be boy eternal”: Honor, Honesty,  
and Narcissistic Shame in *The Winter's Tale*

“Methinks you are my glass, and not my brother:  
I see by you I am a sweet-fac'd youth.”  
— Dromio of Ephesus, *Comedy of Errors*

In order to explicate the temporal-sense associated with melancholy, it will be important first to unpack the meaning of the term itself. Melancholy has possessed and continues to possess rich signification, stemming from its multivalent tradition of usage both in early modern and modern English. In analyzing melancholy, I will explore the meanings that we assume in our abstracted use of the term in order to derive a constructive model with which to discuss the Shakespearean characters that manifest these qualities. I will derive this constructive model from appropriate Elizabethan and Jacobean texts that delineate the chief causes and effects of melancholy within the context of the humoral interpretive method. Further, I will utilize current psychoanalytic theory concerning melancholia for the light its terms will throw on this discussion. My method of analysis, then, combines the physical aspects of humoral melancholy with the intrapsychic, in order to establish the characteristics of the melancholic sufferer in early modern England. Establishing such groundwork will allow me to illustrate that melancholy has inherent and clearly identifiable temporal manifestations, which I will use to clarify the melancholy time-sense at work in Leontes' derangement in *The Winter's Tale*.

Melancholy has been used interchangeably to denote both a depressive emotional state as well as the physical, humoral liquid of its cause. The traditional humoral theory of medical knowledge posited that dominance by bodily humors served as the cause of emotional states in individuals. Originating with the Pythagoreans and Hippocrates in the sixth-century B.C., refined by Galen in the second-century A.D., and practiced throughout the Medieval and Renaissance periods, the humoral theory of medicine has an extraordinary duration as a clinical indicator of health. With relatively little alteration, this method of bodily interpretation was to stand as the focus of medical knowledge in Europe well into the seventeenth-century (Jackson 368). It is important to understand, then, that though the humoral theory of bodily health has been disproved, or named a false theory, this understanding should not blind us to its sheer endurance as a cultural tradition of medical knowledge. As Gail Kern Paster writes, “however empirically inaccurate [it is]— not *true* in the ordinary sense of the word— is a matter entirely separate from its ideological efficacy in meaning” (7). Humoralism's applicability to early modern drama, therefore, hinges on its applicability as a perceived indicator of health, illness and overall character in this period. As such, an overview of the theory will be helpful.

Scholars trace the origins of humoral understanding to the Pythagoreans and their emphasis on the magical significance of numbers (Klibansky, et al. 4). Humoral tradition posited that the significance of the number four in extra-human affairs was reflected inwardly by the significance of the number four in intra-human matters relating to health and character. Humoralism's proponents, therefore, maintained that the four cosmic

elements (earth, air, fire, and water), the four seasons of the year (spring, summer, autumn, and winter), and the four ages in the life of man (to ages twenty, forty, sixty, and eighty), agreed with the bodily health of the individual, which was maintained, too, as a tetradic system (Klibansky, et al. 4, 10). Humoral theory thus served as the human application of this tetradic worldview. In *Melancholy and Saturn*, Klibansky, Panofsky, and Saxl note that the humors “controlled the whole existence and behaviour of mankind, and, according to the manner in which they were combined, determined the character of the individual” (3). Proper health was understood to be a representation of the ideal alignment of these humors, whereas illness was felt to be due to an improper alignment of the four humors, or the dominance of a specific humor.

Bodily dominance by one of the four humors— either blood, phlegm, black bile or yellow bile— served further to cause directly the specific characteristics of a given patient. These fluids were understood to be real and identifiable within the body, though the sites of their making and the linked effects of those sites, was understood to be somewhat hypothetical (Paster 8). The ascendancy of the blood humor was thought to create a sanguine, or cheerful countenance, whereas an imbalance of phlegm produced a phlegmatic character— one who was outwardly pasty and essentially timid. Dominance by bile, however, could lead in either of two directions, depending on the type of bile involved: the ascendancy of black bile led to melancholy, and the lethargic, depressive state that served as a synonym for it; and yellow bile led to a choleric temperament, one that could steer the patient toward a violent desire for perceived revenge. These four humors were called the natural humors, due to their relative simplicity regarding cause



and effect in aiding the physician at diagnosing the imbalance of bodily humors. Each possessed an ideal corporeal temperature— sanguinity and choler tending toward the hot, phlegm and melancholia tending toward the cool (Klibansky, et al. 10ff.). But because the body was understood in the early modern period as a “semipermeable, irrigated container” (Paster 8), the role of these liquids within this porous body implied that certain variables could complicate the physician’s effort at diagnosis.

Writers in the Elizabethan and Jacobean periods identified the chief variability in the humors to be that of temperature, as well as that concerning what were termed humoral “excrements” and “vapours.” Paster writes:

All parts of the humoral body were capable of containing fumes and smoky ‘fuliginous’ vapors that could rise from the guts to the cranium, winds that roared and rumbled, sharp and vehement gripings, belchings, gross and clammy crudities, fluids that putrefied and stank or, burning up, became ‘adust,’ seed that sent up poisoned vapors to the brain. The humoral body’s ability to regulate and release these vapors was critical to its solubility. (11)

The humoral temperatures associated with the four natural humors, then, could easily become altered by either external or internal bodily forces, and the resultant humors were termed unnatural. These unnatural humors’ essences then were variable. The humoral body’s profound instability derived largely from the cause of temperature, and the effects of this instability, as Paster indicates above, produced vapors and resultant humoral excrements which needed to be voided from the body. The relative heat or chill of these

humors thus could drastically alter the diagnosis of the physician and directly affect the recommended treatment and attempt at cure of the ailment.

But rather than simply to throw up his hands when faced with so many possible diagnoses, the humoral physician was aided toward this end by medical texts that associated certain external characteristics in the affected patient with the humoral causes at work within him or her. Several expansive works focus specifically upon melancholy during this period. In one of these, *A Treatise on Melancholie*, written by Timothy Bright and published in 1586, we are told: "Of all the other humours, melancholie is fullest of varietie of passions" (Bright 101). Bright suggests that foremost in the diagnosis of melancholy should be the discernment in the patient of "a certayne fearefull disposition of the mind altered from reason" (1). Such fear was to be compounded in the patient with uncertainty, because he or she was often "doubtful and least assured" (67). Bright's *Treatise* further implies that melancholy may be the most mutable in terms of dramatic representation. Bright's emphasis on the primacy of fear and doubt is clearly borne out in other texts in the period.

In his *Anatomy of Melancholy*, published originally in 1621, Robert Burton indicates a similar primary expression of the disease. After noting that there are indeed infinite symptoms for melancholy, he suggests that preeminent among them are "*Fear* and *Sorrow*, which . . . are most assured signs, inseparable companions, and characters of melancholy" (1.443). Often, Burton writes, this fear can swell into a panicked condition in which the afflicted individual "suspects every thing he sees and hears" (1.445). Such a shift into what we moderns term paranoia, with its associated and resultant fury, derives

from humoral melancholy's tendency both to fuse with aspects of the other humors, and to be terrifically affected by changes in relative temperature (Bright 101). Bright and Burton concur on the primacy of fear and sorrow as incipient to jealous paranoia, the subject of which I will discuss in Chapter 2. But at the root of the affected individual's fear and sadness, both Bright and Burton identify emotions associated with feelings of embarrassment and shame.

Shame, the writers suggest, is intrinsically bound up with the concept of melancholy. Through the simple regret for a past action, an individual may confront the emotion of shame that both writers emphasize may be manifested differently within different individuals: some people may feel a deep sadness for a period of time only to snap out of that sadness successfully; others, however, become what Burton calls "chronick" (1. 167). Bright associates this process of lamentation as fundamental to understanding melancholy: "If [the cause of regret] be anything wherein we have displeased ourselves with, it is called *shame*" (84 emphasis mine). Shame represents the opposite of honor. Burton notes, too, that often in the melancholic individual, feelings of guilt relate to "some *disgrace*, loss, injury, abuse &c . . ." (1.448 emphasis mine), and that the melancholic person often portrays "fear without cause" (1.444). He or she may also "snarl upon every small occasion . . . without cause" (1.450). This lack of cause regarding the display of various fears and sadness by the melancholic individual can be discussed by looking at Freud's work on identification and the concern for melancholia.

Freud defines the term melancholia in its relation to the term mourning. Where mourning derives from sadness directly attributable to a known event, melancholia does

not. Freud identifies melancholia as a pathological form of mourning, one spurred on by the individual's loss of something which "one cannot see clearly . . . and it is all the more reasonable to suppose that the patient cannot consciously perceive what has been lost either" (*The Ego and the Id* 245). Freud extrapolates that "melancholia is in some way related to an object-loss which is withdrawn from consciousness" (245) and that this loss derives from the ego (247). This "object" may be a person or thing, including "what he himself was" ("On Narcissism" 90). Psychoanalyst Andrew P. Morrison suggests that "Shame is an affective response to a perception of the self as flawed, and thus inevitably involves narcissism [and] vulnerability" (*Shame* 48). The procedure to shame in *The Winter's Tale* suggests that if narcissism means looking into the mirror and feeling that the image reflected represents a greater estimation than the subject values the self, then shame means looking into the mirror and feeling that the image reflected represents an estimation less than the subject values the self. Leontes' applied narcissism therefore suggests that his actions in the play need to be understood as they relate to his viewing of himself as his Other, or correspondingly, as his viewing from the Other of his self, depending on his perspective. In other words, Leontes paradoxically sees Polixenes both as a mirror of himself and as a dangerous Other, and Leontes' derangement in *The Winter's Tale* therefore stems from the tragic effects of his encounter with narcissistic shame. Hinging on an object-loss, a pre-pubescence, that is temporally irretrievable, this shame is manifested in a frantic concern with purity in which Leontes' failed masculine identification causes him to lash out atavistically at his wife, family, and kingdom.

The onset of Leontes' pathological concern for purity manifests itself initially in the emotions of fear and sadness. The events and most importantly the language of Act One of the play conspire to produce its melancholy result. When Polixenes tells Hermione of the innocent gambols of his and Leontes' youth, we learn that they were as "twinn'd lambs that did frisk i'th'sun . . ." (1.2.67). Their bond was absolute, brotherly, and the text urges us to read them as twins. As such, in their boyhoods, they exchanged only "innocence for innocence" and "knew not/ The doctrine of ill-doing" (69-70). Further, time itself in those days washed over them with superfluity, and Polixenes and Leontes were "Two lads that thought there was no more behind/ But such a day to-morrow as to-day/ And to be boy eternal" (62-65). This concept of eternal boyhood lies at the root of Leontes' emotional problems, which derive from the following point: regarding their boyhood, Polixenes proclaims "Had we pursu'd that life/ And our weak spirits ne'er been higher rear'd/ With stronger blood, we should have answer'd heaven/ Boldly, 'Not guilty' . . ." (1.2.71-74). The development of their "weak spirits" into those of "stronger blood" indicates their physical and psychological maturation from boyhood to adulthood— of their puberty. Polixenes suggests that this growth has direct bearing on his and Leontes' fall from the grace of their youth. Indeed, had they not undergone that maturation, they would have remained eternally in a state of grace.

This static pursuit of agelessness is, simply put, a paradox: we do not register it as an option bearing any veracity. I think the play, however, makes clear that somehow Leontes does. His misapprehension insists that, indeed, were his boyhood life allowed to develop and to progress with an ageless perpetuity, Leontes would have been able to

proclaim himself faultless and unsullied. He would be eternally pure. But as Polixenes projects the story, the encroachment of the feminine on the Kings' lives, even as represented by lawful marriage, further seals their fall. This issue of purity, then, is central to an understanding of what instigates Leontes' fury, and is manifested in the play as Leontes' love and longing for a *time*. This time itself has a locus; it is an idealized moment that is fixed in the past. Leontes' love for a locatable time compares nicely with the Narcissus myth itself, in which Narcissus, too, becomes obsessed with his own eerily locatable image. But through Leontes' narcissistic identification in *The Winter's Tale*, Shakespeare utterly inverts the Greek myth. In Ovid's tale, Narcissus falls in love with the image in the pool he identifies as an image of an Other; in *The Winter's Tale*, Leontes mourns for the boyhood image of himself he sees reflected in Mamillius. Where the trajectory of Ovid's Narcissus myth moves, therefore, from love toward death, the trajectory in *The Winter's Tale* moves from death to love. Ovid's Narcissus becomes instantly enamored of his reflected image, pines for it, and wastes away, finally, to his death. Leontes, on the other hand, becomes instantly horrified by his dually reflected images as both child and man, represented in Mamillius and Polixenes: Leontes attempts to coddle his youthful image, and to rage against his adult image. Subsequently, the fury of Leontes' derangement wreaks deaths that must be "worked through" over the course of the play, and this working through pursues a trajectory from death toward love. In both the Narcissus myth and its inversion in *The Winter's Tale*, however, the first cause is the same: each story's trajectory derives from the application of traits associated from humoral melancholy and its own fierce derivative, jealousy.

To clarify the trajectory of Leontes' derangement in *The Winter's Tale*, though, and illustrate precisely how his frenzy comes about, a careful study of what precipitates Leontes' rage in the text of the play will be helpful. Hermione's questions regarding the Kings' sinless boyhood lead her to ask teasingly how indeed Polixenes feels the two men have "tripp'd since" (1.2.76). Polixenes says,

O my most sacred lady,  
Temptations have since been born to's: for  
In those unfledg'd days was my wife a girl;  
Your precious self had then not cross'd the eyes  
Of my young playfellow. (1.2.76-80)

To which she answers:

Grace to boot!  
Of this make no conclusion, lest you say  
Your Queen and I are devils. Yet go on,  
Th' offenses we have made you do we'll answer  
If you first sinn'd with us, and that with us  
You did continue fault, and that you slipp'd not  
With any but with us. (1.2.80-86)

Here Polixenes makes it plain that the sin that weighs on his soul is not one regarding his kingship, such as murder or a similarly egregious affair of state. On the contrary, he feels that the two Kings would need to repent themselves only of their acceding to the "Temptations" signified by the feminine. Polixenes offers a paradigm in which "childish



innocence is contrasted with adult sinfulness, and that sinfulness is then specifically associated with . . . women” (Kahn 233). But Hermione herself offers an importantly paradigmatic formula through which Shakespeare compounds Polixenes’ gendered formulation of the cause of his Edenic Fall.

Hermione’s retort positions femininity in the same manner in which Polixenes does; Hermine’s assessment of femininity’s influence on the Kings suggests that the women directly bring about their fall. At the most basic level, then, Hermione herself offers that the Queens serve as types of Eve, and that the men’s fall is indeed, a paradise lost, one that brings about both mortality and the unfolding of *time*. The women in this paradigm literally serve as the Satan of Eden, as the “devils” (82) Hermione identifies above. Where Narcissus fell in love with the reflected image he identified as an idealized Other, Leontes mourns for the loss of the image of the boy he sees reflected in his son, Mamillius, and rages against his appropriation of the virile image he sees reflected in his twin, Polixenes. In this way, the trajectory of Leontes’ derangement in *The Winter’s Tale* works as an inversion of Ovid’s “Narcissus” tale. Where “Narcissus” moves from a desperate love into death, Shakespeare’s play moves from a formulation of death into love, effected through his radical reworking of the Eden myth in Genesis.

Between this discussion above, in which Hermione and Polixenes establish the terms of the young men’s Fall, and the grasping of the hands in friendship, from 1.2.86 to 108, Leontes discusses with his wife his wooing of her years before. Introduced by the conversation between Polixenes and Leontes’ wife, this wooing and the resultant marriage marks for Leontes in absolute terms his fall from grace. In becoming a man and



acquiring the outward signs of manhood as signified by his marriage to Hermione, he had lost the Eden of his youth; these worlds, then, of youth and adulthood are to him entirely discrete. In other words, in *The Winter's Tale*, Shakespeare offers a construction where youth is to Eden as adulthood is to the post-lapsarian world. Leontes' melancholy therefore becomes a synecdoche for the post-lapsarian melancholy of formalized Christianity. Significantly, though, Leontes' Edenic loss is brought about by the impinging of the feminine on that existence. As Leontes' derangement positions his current regal life as corrupted, and fundamentally threatened by the world of women, so will he lash out at that world. Coppelia Kahn notes "The association of sin with the carnal pleasure legitimized by marriage betokens a guilt-ridden reluctance to accept, let alone appreciate, the natural desire of men for women . . ." (233). It follows then, that the immediate development in the play is Leontes' psychological disintegration.

This disintegration manifests itself in the lamenting and fearful language Leontes uses to portray his delusional sense of himself in relation to those around him. His assertion of a personal transgression of the self within the moral sphere, of his own sudden sense of impurity, suggests a psychological lapse into melancholy. In "Melancholia and Mourning," Freud offers that "in the clinical picture of melancholia, dissatisfaction with the ego on moral grounds is the most outstanding feature" (247-8). These moral grounds have direct currency regarding Leontes' crack-up.

Per Burton's indication that the melancholic speaks to himself, while "*tripping in speech*" (1.442 emphasis his), in the initial presentation of his derangement, Leontes' words rail and glide with near incoherence, leaping from image to image, but primarily

cluster around the concept of purity. Shakespeare portrays this loss of purity in terms that simultaneously illustrate both aging and cuckoldry: through the horns of the bull. “We must be neat; not neat but cleanly captain:/ And yet the steer, the heckfer, and the calf/ Are all call’d neat” (1.2.123). “Neat” here signifies clean, and yet is portrayed within this bovine metaphor. Leontes urges his son to clean the blemish from his nose, which he has just related is a veritable “copy” (1.2.122) of his own, and through the realization of this shared physical feature, Leontes is able to prove his all-important paternity. Moreover, through this conversation with his young son, Leontes explains that he thought he “did recoil/ Twenty-three years and saw [him]self unbreech’d” (1.2.155). Our first introduction to the boy had come in Archidamus’s assertion that this is a boy who “makes old hearts fresh” (1.1.39), and such is the case here, with tragic results. Mamillius chirps to Leontes: “I am like you, [they] say,” to which Leontes murmurs “Why that’s some comfort” (1.2.208-9). Leontes’ mind teeters between the ‘here and now’ of his Sicilian kingship and the ‘then’ of his pre-pubescence, when his “dagger” was to be kept “muzzled” (1.2.156). The wild shift from guiltless youth, as exemplified by his son, Mamillius, to guilty man, as represented by Polixenes, his twin, chatting with Leontes’ wife, is maintained by the bovine terminology of cuckoldry in the above excerpt. Indeed, such terminology denotes examples of impurity that should be understood to the degree to which Leontes’ rebukes them; indeed, it is the dual associations of the horns of these animals— indicative both of age and as the symbol of the cuckold— that Leontes indicates as signifying their impurity. “Art thou my calf?” (1.2.127) he asks his son, Mamillius.

It is not insignificant that Leontes' accusation of Polixenes and Hermione's adultery follows upon Leontes' depiction to Hermione of his wooing of her in the past, of his final succumbing to "Temptations." Moreover, as Polixenes and Hermione chat closely, Leontes' meticulous observation of them, and his freighted words of loathing, may thus be viewed as a portrayal of his own horror at having wooed Hermione in the past. This shifting triad in *The Winter's Tale* between Leontes, Polixenes, and Hermione corresponds with the malleable portrait of Adam, Eve, and Satan that Milton gives us in *Paradise Lost*. Leontes' speech recalls Satan's jealousy when he first views Adam and Eve in Eden, again tinkering with the mythic structure of the biblical tale. Walking off with Hermione, Polixenes expresses to Leontes "We are yours i' th' garden" (1.2.88). But such a correlation begs the question regarding identification of the tempter: is the tempter Satan or is it Eve? In Shakespeare's play, the two appear to be grafted into one, Hermione, though the triad shifts as I will indicate below.

Polixenes therefore comes to serve as a mirroring agent for Leontes' own fall into sin, as represented by the world of women. Indeed, Polixenes' "virginalling" (1.2.125) and "paddling" (1.2.115) of the palm of Hermione's hand, and the "pinching" of her "fingers" (1.2.102-103) serves as the significant emblem for Hermione's unveiling of her sexuality to Leontes years before, when after "three crabbed months" she had finally opened her "white hand" (1.2.102-3). Leontes' mind races from this image of his holding of Hermione's hand in the past, to Polixenes making sport with it now, to what may be construed as either King and Hermione's "making" of "practic'd smiles,/ As in a looking-glass; and then [their] sigh, as 'twere/ The mort o' th' deer" (1.2.116-118). The death of

the deer represents the end of the hunt, and in the analogized view of the hunt as amorously inclined, the death here signifies the beginning of love and the end of innocence. Indeed, immediately subsequent to this speech, Leontes suggests that a sigh, in itself, “stop[s] the career/ Of laughter,” and, he adds in an aside, it is a “(note infallible of breaking honesty)” (1.2.287-8). That the lovers’ sigh is indicative of their fall from grace is brought home later, when Polixenes and Hermione head to the garden (1.2.178), where Adam and Eve, too, discovered shame. Clearly, then, it is Leontes’ shame toward what he feels in himself to be dirty, sullied and impure leads him to project this shame onto his double, Polixenes. Leontes pathological search for purity leads him to enforce a stringent moral polarity on an identification that is inherently nebulous, courting intimately the concept of danger.

In *Purity and Danger*, social anthropologist Mary Douglas analyzes the psychology at work in the individual’s classification of the things of the world into categories signifying their purity and impurity. Through this rigid delineation, which starts with a definition of uncleanness, or ‘dirt,’ as simply “matter out of place” (35), Douglas abstracts the term to its limit, to the point where displaced dirt becomes polarized from the notion of holiness, what Mircea Eliade identifies as the difference between the sacred and the profane, and what I will suggest differentiates the characteristics associated with melancholy and jealousy. Douglas, for example, notes that “Holiness and impurity are at opposite poles” (9). Leontes’ concerns with cleanliness, with a pre-pubescent and all-encompassing purity, clearly subscribe to this polarization.

Douglas argues that such binarism is in itself unhealthy because it is inherently fraught with danger: "Where there is dirt there is system. Dirt is the by-product of a systematic ordering and classification of matter, in so far as ordering involves rejecting inappropriate elements" (35). As I suggest, the fear and sadness of Leontes' melancholy reflect his attempt to perform this very task of moralistic extirpation; the systemic opposition of holiness and filthiness fundamentally underlies the very root of his illness. Douglas notes that "our pollution behaviour is the reaction which condemns any object or idea likely to confuse or contradict cherished classifications" (36); it is precisely Leontes' "cherished classifications" that induce his melancholy, and its resultant furor. The purity that Leontes' seeks in an undifferentiated, timeless, idyllic world free from his own masculine identity, serves as "the enemy of change, of ambiguity, and compromise" (162). This constricted view and its entire framework is inherently exclusionary and narrow in its outlook. Paradoxically, only in coming to accept the world as it is, with his developed, virile self as an integral part of it, can Leontes in any sense come to terms with the idealized purity he discerns in his pre-pubescent past as, in a linear sense, the *past*. Douglas' conclusion to *Purity and Danger* works well in this context:

The final paradox of the search for purity is that it is an attempt to force experience into logical categories of non-contradiction. But experience is not amenable and those who make the attempt find themselves led into contradiction. (162)

This contradiction is manifested in the play as the cause of Leontes' derangement.

Leontes' transference of ego onto Polixenes may be suggested by Polixenes' telling use of the term "looking-glass" (1.2.117), or mirror, which, as a trope that Leontes uses to reflect his own guilt, uncleanness, and desperate impurity, raises the dual Freudian concerns for narcissism and the formation of identity. As Kahn rightly argues, "Despite his age, his kingship, and his fatherhood, emotionally Leontes is stuck at the development stage preceding the formation of identity . . ." (234). A look to Freud's depiction of the mirror stage of development and the role of shame in primary narcissism will be helpful in clarifying what appears to be at work in Leontes' mind.

In the mirror stage of development the child first forms a sense of him or herself in either the shapes of others or in his/ her mirror image. The work involved here is in distinguishing first the self from an external image, and then both of these images from their surrounding environment. Freud suggests that this stage occurs in children between the ages of six to eighteen months, and Peter Sacks shows that until it moves through this stage, the actualized self "fails to discriminate a world genuinely other than himself" (9). The individual psyche, then, is left with a fractured view of the self, and an incomplete discernment of a world that exists beyond the psyche. Sacks indicates that "if a child were to remain at this level, he would obviously fail to establish a socialized sense of himself or the outside world" (9-10). This limiting view harkens to the Edenic perspective, in which, before the Fall, there is no "outside world." In the process of the formation of the ego, and in the process of the individual's identification, the child constructs itself piecemeal, until it finally constructs itself as a whole by the definition of the image of the 'other' within the setting of an environment. Thus Shakespeare depicts

Leontes and Polixenes, the interchangeable “twinn’d lambs” of boyhood, the self and the double, as adults whose outward trappings equally mirror one another almost precisely, from their wives, to their sons, to their kingdoms. This conflation of their childhood identification with their adult identification indicates that mirroring itself, and the concerns it raises regarding the issue of identity formation, may be of fundamental concern in making sense of Leontes’ derangement. Leontes’ projection of his own twisted self-image onto Polixenes in 1.2 of *The Winter’s Tale* may be said to serve merely to stoke the flames that he fires in his fury at himself.

Judith Butler’s study of gender identification and identity throws significant light on Leontes’ psychosis when she notes that “the ego as [an invisible] object is . . . the permanently unstable site where it is negotiated” (*Bodies That Matter* 76). That the locus of the ego is inherently nebulous points directly toward the apparent ease with which Leontes’ own selfhood, or ego, is displaced onto Polixenes. The transference in the play, while common enough and even normal among children (Wilden 159-160), is not supposed to happen in adults. Its occurrence is abetted in Leontes’ case by the obvious similarities between his character and Polixenes’. In his initial entrance, Polixenes cites the gratitude he feels toward the Leontes and his resultant debts, referring to himself as, correspondingly, a “cipher/ Yet standing in rich place” (1.2.6-7). The literal and analogical theme of this signification of “cipher,” or zero, or nothing, courses through the rest of the play, and Leontes’ insanity springs in part from his transferal of the outwardly virile trapping of his pregnant wife onto this void that Polixenes suggests. But Leontes’ insanity comes, too, from his acceptance of that signification of the “cipher,” of nothing,



back in kind. As is his desire, in a show of force, Leontes subconsciously gives Polixenes all (Bristol 159-160) and this transfer consequently marks Leontes as a void. As Polixenes notes, “The King hath on him such a countenance/ As he had lost some province and a region/ Lov’d as he loves himself” (1.2.368-370). This concept of profound lack comes to define his masculinity. Polixenes thus represents Leontes’ masculine self, including his kingship and all of that which signifies his adult life, and Leontes is simply left without. The cipher, interestingly, achieves value only when accompanied with an “other”: as a 01 or a 10. When it stands alone it is utterly empty, just like Narcissus before he sees his reflection, or like Adam before he greets Eve. The cipher, too, therefore comes to represent, as in *King Lear*, both the sinned against and sinning man. The only way Leontes can successfully reattain his boyhood Eden, what he “was,” is by making Polixenes take on the attributes of what the adult Leontes “is.” And therefore the mirror stage offers us a paradigm within which Leontes’ ego has somehow been displaced and externally bound up. When he formally accuses his wife of infidelity, he clinches, unwittingly, his own fault: “You have mistook, my lady,/ Polixenes for Leontes” (2.1.81-81).

The centrality of the idea of ‘nothing’ therefore comes to define Leontes’ masculinity. This point is made clear throughout the first half of the play, but it is made most explicit when Leontes asks “Is whispering nothing?/ Is leaning cheek to cheek? is meeting noses?” (1.2.284-285). For if these things are mere “horsing” (288), then all, he suggests, is “nothing.” Indeed, he creates his own *mise en abyme*:

then the world and all that’s in’t is nothing,



The covering sky is nothing, Bohemia nothing,  
 My wife is nothing, nor nothing have these nothings,  
 If this be nothing. (1.2.292-295)

This nothing that Leontes attempts to define and to describe represents the chasm where what he controls is now defined by lack. David Willbern argues that “nothing” becomes “obsessively repeated into thing-ness: an abstraction made concrete, which subsumes everything else. It becomes a self-reflexive, self-generating agent of its own creation, produced out of the mysterious, violent, sexual ‘co-action,’ or coitus, of ‘dreams,’ the ‘unreal,’ ‘something,’ and ‘nothing’” (248). Leontes creates something out of nothing by his own demented necessity. Leontes’ sudden lack of the masculine has been supplanted by sheer delusion and rage. As Polixenes says as he and Camillo steal away from Sicilia: “Let us avoid” (1.2.468). Leontes consequently becomes this void.

Leontes’ inability to perceive the cause of his melancholia illustrates that he does not understand that something is very, very wrong. His melancholia itself has its root in this part of his psyche, and its outward manifestations can best be understood by the light we can throw on his subconscious mourning for the loss of his object-cathexis, or the subject of his wish impulse. For the melancholic, the “picture of a delusion of a (mainly moral) inferiority is completed by sleeplessness” (“Melancholy and Mourning” 246). Juliana Schiesari notes that with the displacement of the ego, “until the ego catastrophically implodes, rendering the sufferer unable to sleep and hence to act” (*The Gendering of Melancholia* 41). Burton concurs: “his complexion is altered . . . his sleep gone, his spirits obscured” (1.167). In his *Melancholicke Humours in Verses of Diverse*

*Natures*, published in 1600, Nicholas Breton, too, concurs: “No day, no night, no thought, no dreame, but of that doleful nature,/ That may amaze, or sore affright a most afflicted creature” (“An Extreame Passion” C). Thus, Leontes mumbles “Nor night, nor day, no rest . . . —say that she were gone,/ Given to the fire, a moi’ty of my rest/ Might come to me again” (2.3.17-9). If Hermione could be eliminated as a part of the symbol of Leontes’ shattered ego, he would then be able to rest. Elsewhere Leontes equates sleep with purity:

Dost thou think I am so muddy, so unsettled,  
To appoint myself in this vexation, sully  
The purity and whiteness of my sheets  
(Which to preserve is sleep, which being spotted  
Is goads, thorns, nettles, tails of wasps. (1.2.325-329)

Hermione’s very presence represents an outward sign of his virility, of his impure ego, and as such she prevents his cathexis toward his sinless pre-pubescence.

But this purity Leontes seeks in the passage above is expressed as a narcissistic formulation. Leontes’ self is framed in the context of a reflected vision in a pool or well that Shakespeare utilizes in other plays, such as *Othello*. The “muddy” pool becomes a metaphor for the loss of self, but also as a narcissistic representation of the estimation of the self. Othello indicates that to become a cuckold he would rather “be a toad/ And live upon the vapor of a dungeon” (3.3.270-71). Later he links this toad-image with its narcissistic root in terms of a water reflective image, in expression of his profound feelings of shame:

The fountain from the which my current runs  
 Or else dries up: to be discarded thence!  
 Or keep it as a cestern for foul toads  
 To knot and gender in! (4.2.59-62)

The toad is an intolerable animal in Othello's estimation, and his narcissistic self-estimation, with reference to the fountain, emphasizes the shame he manifests through his use of these animals in a self-description. In Sonnet 35, too, Shakespeare maintains this narcissistic formulation in which he connects negative self worth with a dirty pool:

No more be griev'd at that which thou hast done:  
 Roses have thorns, and silver fountains mud;  
 Clouds and eclipses stain both moon and sun,  
 And loathsome canker lives in sweetest bud. (1-4)

Clearly, in constructing this narcissistic portrait for Leontes, Shakespeare was working in a milieu within which he was, artistically, quite familiar.

In *The Ego and the Id*, Freud clarifies and refines the concept of melancholia as central to the formation of gender identity. When viewed within this revised framework, Leontes' idealized boyhood comes more fully to serve as his object-cathexis; in other words, his wish-impulse is directed at that idyllic period of his life, both as recalled by Polixenes and as portrayed by the presence of Leontes' young son, Mamillius. Leontes seeks out the object of his desire, and through narcissistic identification with it, internalizes it. As Butler relates: "The giving up of the object is not a negation of the cathexis, but its internalization, and hence, preservation" (*Gender Trouble* 62). This

paradoxical juxtaposition of the object's absence and presence within the mind of the individual must be understood in relation to the interplay between the id and the ego ideal, or super ego, the concept and task of which Freud proposed and clarified within this 1923 work. For Leontes, the cathectic qualities of the id are fettered by the moral check of this ego ideal. The ego must negotiate between these realms of unbounded desire and the limit of the moral hedge. The ego's internalization of its original loss results in "anger and blame" effected through the "moral agency" of the ego ideal. This internalization is itself maintained within the individual in the ego, which

changes place with the internalized object, thereby investing this internalized externality with moral agency and power . . . . The ego forfeits its anger and efficacy to the ego ideal which turns against the very ego by which it is sustained; in other words, the ego constructs a way to turn against itself. (*Gender Trouble* 62)

The sanctioning power of the ego ideal, then, offers a particularly striking way in which to understand Leontes' madness. The object-cathexis has been thwarted due to the irretrievability of what Leontes seeks: a boyhood ruled dead by the progressive nature of the law of time. Therefore, the sanctioning power of the ego ideal as a moral agency that seeks the moral perfection of Leontes' idyllic pre-pubescence turns back upon him. The temporal regression Leontes seeks comes out of the perception of imbalance Shakespeare maintains in the social world of the play, and next I would like to analyze how these imbalances contribute to the melancholy aspects of *The Winter's Tale*.

At the outset of *The Winter's Tale* we are told in a conversation between two courtiers that “great difference” (1.1.3-4) exists between the Kingdoms of Sicilia and Bohemia. But such immediate concern with difference in the play suggests that “Great difference, on one level, is no difference at all” (Schwartz 259). In Act One we learn not only that each kingdom has at its helm a vibrant King, but that these Kings “train’d together” in their childhoods as brothers, that each is married, and that each takes delight in his son. Further, since Polixenes arrival in Sicilia, Leontes has twice enjoined others to accept Polixenes in his place (1.2.174-177, 2.1.53-55). But the courtier’s insistence on difference, as Murray Schwartz suggests, urges the term’s interrogation in relation to the social world of the play.

Michael Bristol suggests that the initial conversation between the courtiers (1.1.1-46) and the subsequent discussion in which Leontes and Hermione cajole Polixenes into lengthening his stay in the Kingdom of Sicilia (1.2.1-56) serve as the seeds for Leontes’ madness. Bristol argues that these conversations must be understood insofar as they relate to the locally concretized period of what he terms “Yuletide time” in the play (158). The temporal placement of the first three Acts of the play within the gift economy of this Yuletide time of year, Bristol suggests, urges us to interpret the discussion between the courtiers noted above as especially significant. Their discussion regarding royal visitation signifies anything but idle chatter. Bristol shows that behind such talk lies the “bitter, and potentially deadly, struggle for prestige” (160). In keeping Polixenes in Sicilia against his will (with the explicit choice: as “my prisoner” or “my guest”),

Leontes abuses the guest-host relationship. His attempt to delay Polixenes' departure serves as an example of what Bristol calls "pre-emptive gift-giving" (160).

Indeed, where in their youth the lads had exchanged "innocence for innocence" (1.2.71), they are now involved in a type of symbolic warfare: "The lavish entertainment provided for Polixenes is prompted by Leontes' desire to exceed his guest-friend in honor and prestige. The Bohemian courtiers are already somewhat anxious about this because Leontes' exorbitant generosity may compromise their ability to offer adequate compensation" (160). Bristol therefore argues that Leontes' derangement itself unhinges by way of a gift-economy, or potlatch, run amuck. This explication of *The Winter's Tale* ultimately makes sense of Polixenes' depiction of himself as a "cipher" (1.2.6), as a zero, in that it keys us in to the point that he has absolutely nothing left to give. Within the given framework of the gift economy, Polixenes *must* leave Sicilia. As Bristol notes:

the guest-host relationship is one of reciprocity, balance, give and take, but only in the context of the *longue duree*. The balance is accomplished by means of complex imbalances, sacrifices, gifts and their redemption, rather than through an immediate audit or settling of accounts. (161)

Polixenes' desire to depart from Sicilia stems from his lack of possessing anything worthy of further exchange. His desire to leave is in itself a misreading of the *longue duree*; his attempt to settle his account so quickly illustrates this point clearly. Bristol's argument urges that Leontes seeks to prevent Polixenes' departure because if he allows it to transpire, then he himself will be required to visit Bohemia in the future as a form of social reciprocity. And this is an obligation he will simply not perform.

Leontes' movement in Act One of *The Winter's Tale* is in a sense an attempt to prove difference where each effort illustrates only similarity. The innocence Leontes and Polixenes had exchanged as youths has yielded to comparative discussion involving an attempted contrast of apparently identical sons (1.2.164, 171-172), and of the identical effects their seemingly identical wives have had upon them (1.2.77-79). Accepting Bristol's explanation of the world of the play as frantic and competitive gift-giving, I suggest that the very method Leontes undertakes to command the fealty of Polixenes in this Yuletide world of gift-exchange, as either friend or jailer, indicates a desire to prove difference. Paradoxically, however, each attempt to do so only appears to prove similarity. Against this backdrop of a world based on gift-exchange stands Leontes' overwhelming concern with "fix[ing] . . . bourn," or boundary, "'twixt his and mine" (1.2.134-135). This attempt at identifying a boundary, at proving differentiation with Polixenes, marks Leontes's continued preoccupation with that task until Polixenes departs.

It is not insignificant in the *The Winter's Tale* that Polixenes' temperament tends toward the melancholic. Polixenes raises the issue himself twice in 1.2: first, regarding his son, and second, his sadness at the conditions under which he must depart Sicilia. When pressed into comparing his love for his son with Leontes' love for Mamillius ("Are you so fond of your young prince as we/ Do seem to be of ours?" (164-165)) Polixenes indicates that Florizel's "varying childness cures in [him]/ Thoughts that would thicken [his] blood" (1.2.171). The thickening of the blood is a prime indication of dominance by the humoral black bile of melancholy (Burton 170), and indeed whatever the thoughts



that would produce such effects in him may be stanch'd by what he terms "varying childness." The formulation of "varying childness" suggests that either the boy's development or his caprice cures the father's sadness.

Leontes' tendency to read himself into those who surround him, to insinuate himself into everything that he encounters, comes as a direct result of his melancholic state. I suggest that the competitive aspects of gift exchange during the period of Yuletide time indicate that Leontes' melancholy itself comes out of this same competitive drive. In his search to establish difference, Leontes goes over the edge, where a vague humoral melancholy breeds phantasms that the King then reifies into an overwhelming derangement. This is made clear in Leontes' interactions with all the characters in the play.

Burton suggests that one of the chief intrapsychic characteristics of melancholy is that the individual formulates what in psychoanalytic terms are identified as paranoid qualities. "If two talk together, discourse, whisper, jest . . . he thinks . . . they mean him, applies all to himself" (1.450). This precise situation occurs in 1.2. of *The Winter's Tale*, as Leontes watches Polixenes and Hermione engaged in a discussion. Thus, Leontes: "They're here with me already, whisp'ring, rounding: 'Sicilia is a so forth' . . ."

(1.2.218). This false suspicion of others, even to its ineluctable end—"There is a plot upon my life, my crown" (2.1.47)—may come to the melancholic individual even from whom Burton identifies as one's "dearest friends" (1.446). Such understanding points out the misperception of a false reality that the melancholy mind takes for granted. Indeed, "generous minds are often moved with shame to despair for some publick



disgrace” (Burton 303). In fueling the competitive urge of the Yuletide time-frame, Leontes generosity feeds his melancholy. The very absence that has come to define him leaves him tortured, and this torture stems from a possession of a muddled mindset that Bright frames as hinging on problems associated with memory and time.

Bright further suggests “Melancholy vapours cause obscurity in the sense and cause clouded reality” and that “Time,” Bright writes, “is the only cure” (103). If time’s dilation is the only way in which to counteract the melancholy about which Bright writes, then time itself is worth assessing here for what it can illustrate about the melancholic state. The alteration of memory (Bright 104) in the melancholic individual suggests a failure at some level in the temporal sense. Indeed, Bright notes that melancholy in itself can stem from the inability of the mind to come to terms with a past in which he or she is excessively displeased. Bright writes:

The memory thus fraught with perils past: and embracing only through the  
braynes disorder that which is of discomfort, causeth the fantasie out of  
such records, to forge new matters of sadness and feare, whereof no  
occasion was of any time before . . . .” (105)

This assessment reestablishes shame at the root of the problem of the melancholic individual. The misreading of character through a misapplied temporal structuring that Leontes perpetrates in the play illustrates the lengths to which he goes in order to come to terms with this feeling of shame.

In viewing himself in his son Mamillius, in his double, Polixenes, and in Polixenes’ son, Florizel, Leontes incarnates various versions of himself at different

temporal, and, therefore, to him, commensurately moral states. The significance of time in relation to moral worth presents itself as the fundamental theme of *The Winter's Tale*, and the shattered temporality of a fractured mirroring is at once the most artful and terrifying aspect of the play. Leontes' psychological dissatisfaction with himself creates versions of himself that he can treat according to his perception of that version's just deserts. Adhering to the polarity to which Leontes subscribes regarding purity and its opposite, he must strive to terminate the representative of his virile self, that Polixenes represents. Polixenes' masculinity signifies everything against which Leontes rails in his anger. Mamillius, on the other hand, represents Leontes as a pre-pubescent youth, and thus signifies that which Leontes glorifies. Finally, Leontes encounters Florizel ostensibly subsequent to his melancholic bout, but I will offer in Chapter 3 that Leontes' lingering tendency to read the father in the son indicates that the play's conclusion is not nearly so complete as it appears to be. In Chapter 3, I will assess Leontes' character at the end of the play, and will focus here specifically on the Mamillius Leontes creates as an idealized version of a part of himself.

Leontes' synthesis of identity with his son, Mamillius, illustrates the melancholic's tendency to view all that surrounds him as a sign, or a type. Leontes therefore formulates a metaphor that, through his son's reaction, urges the King to act out at his dissatisfaction.

*Leon.* Mine honest friend,

Will you take eggs for money?

*Mam.* No, my lord, I'll fight.

*Leon.* You will? Why happy man be's dole!

My brother . . . (1.2.160-3)

Here Leontes identifies his unbreeched, innocent, and “honest friend,” his son, to be the boy the King once was. The term “honest” refers here to chastity, to lack of sexual awareness and experience. Leontes stumbles over this word with reference to Hermione:

be but about

To say she is a goodly lady, and

The justice of your hearts will thereto add

‘Tis pity she’s not honest— honorable . . . (2.1.65-68)

The gendering of the word “honest” refers most often to women as a sign of worth or value, whereas with men the corresponding term is “honor.” The ungendered youth, then, represented in Mamillius, serves as the ideal Leontes would like to appropriate in the play.

Through his mirrored identification with the boy, Leontes enables himself to ask his ‘innocent,’ youthful self if he would stand to be made a fool of. Mamillius’ answer seals the issue, and Leontes’ melancholy becomes manifested not simply as registered sadness at having lost a part of himself, the idyllic lost boyhood that linear time as a destructive force has devoured. Coupled with this fundamental understanding, Mamillius’ answer urges the King to act. The essential purity that Leontes discerns in his pre-pubescence is borne out by his emphasis that then, like Mamillius in the play, he was “unbreech’d.” Stephen Orgel notes that in the Elizabethan period, “the ‘breeching’ of boys was the formal move out of the common gender of childhood . . . [which was]

largely controlled by women, and into the world of men” (*Impersonations* 15). He adds that the breeching ceremony took place around “the age of seven or so” (15). Mamillius banter with “yond crickets” (2.1.31) shows he approaches this age and yet remains, in Leontes’ terms, an unsullied, “honest friend.” This breeching, though, also refers to an Edenic patterning regarding the use of clothing before and after the Fall. This identification of the unsullied part of himself in the frame of his son Mamillius, and the boy’s insistence on action, galvanizes Leontes’ own will to act. Leontes seeks an impossible nostalgia that, the boy insists, can only be sought through violence. The melancholic transition to violence will be the subject of Chapter 2.

## Chapter 2:

“Hysterica passio”: Melancholy, Madness,  
and the Anxiety of Gender in *The Winter's Tale*

“Nothing is more chaungeable than time: and therefore no thing is more perillous to the body. For as Hipocrates sayeth, *The chaunging of times gendereth most euill, for sodayne chaunging of colde into heate, chaungeth and appayreth bodyes: and that is for that kinde suffreth not sodayne chaungings, as he sayeth. Therefore ofte sodaine chaunging of time, is cause of sicknesse . . .*”

— Batman uppon Bartholome, 9.2

“A horned man’s a monster and a beast.”

— Othello, *Othello*

Leontes’ jealousy in *The Winter's Tale* manifests itself as neither theory nor conjecture: it works in the play as observable fact. Whatever the merits of his case, Leontes’ accusation of cuckoldry against his wife, Hermione, and his friend, Polixenes, serves as the realization of an applied jealousy that culminates in Leontes’ legalistic assertion: “I have said/ She’s an adultress, [and] I have said with whom . . .” (2.1.87-88). The extraordinary anger Leontes expresses toward his becoming a cuckold, and the rage he enacts upon the two he believes to have betrayed him, have offered critics of the play two key ways in which to interpret the root cause of Leontes’ jealous derangement: first, as an affect capable of being understood through psychoanalytic analysis of the text of the play; and, second, as an inevitable dramatic expression of the precarious nature of masculinity within the particularly rigid structure of patriarchy at work in early modern England. While these interpretive methods certainly offer valuable insights as to the

cause of Leontes' derangement in *The Winter's Tale*, they fail to take into account the specific progression by which the humoral body manifested illness in the early modern period; in short, they do not assess the nature of Leontes' derangement in early modern historical terms. Such an understanding is absolutely essential in coming to terms with, and seeking to clarify, the chilling ease with which Leontes shifts from the domination by the lament associated with natural, or kindly, melancholy, into the domination by the type of jealousy associated with unnatural, or unkindly, melancholy.

In this Chapter, I will explore early modern English physiological texts for the light these studies throw on the nature of the relationship between melancholy and jealousy within the humoral body. Against this historic backdrop, I will analyze Leontes' derangement utilizing modern psychoanalytic theory pertaining to the dual inversion of the Narcissus and the Edenic myths, in order to assess the role this inversion plays in helping to define Leontes' transition from melancholy to jealousy. I will focus particularly on the ways in which this nameless and unspecified desire from his idealized past relate to the ostensibly groundless but pathological jealousy he formulates and maintains against both his wife and his "twin," Polixenes. In bridging this gap, as it were, between his general malaise and his murderous paranoia, Leontes' illness serves as the expression of two closely related concerns: the inwardly derived accumulation of a physical cause— i.e., the bodily dominance of what can be interpreted as a profoundly "ill humor"— as well as the externally derived application of social anxieties of gender regarding the precarious status of masculinity in early modern England. In the end, I will

suggest that Shakespeare expresses Leontes' frenzy in *The Winter's Tale* as a psychological affect that exists with a commensurately frenetic temporal experience.

When Polixenes and Hermione join hands in 1.2 of *The Winter's Tale*, Leontes looks on in horror and exclaims:

Too hot, too hot!  
To mingle friendship far is mingling bloods.  
I have *tremor cordis* on me; my heart dances,  
But not for joy; not joy. (108-111)

The halting staccato, fierce alliteration, and close repetition of the words 'too hot/ too hot,' 'mingle/ mingle,' 'not joy/ not joy,' expresses performatively the emphatic shock of what appears to Leontes to represent his nearly inexpressible torment. But in addition to explaining such physical effect, the verbalization's insistence on the role heat plays within Leontes signifies his explicit shift from dominance by natural melancholy to dominance by unnatural melancholy. This shift further illustrates that it is through his implicit desire to establish difference between himself and Polixenes, from the man who both outwardly and inwardly matches him with an uncanny similarity, that Leontes' mind reacts; in other words, it is through Leontes' fear of "mingling" in the excerpt above, at failing to distinguish "bourn," or boundary, "twixt his and mine" (1.2.134), that provokes him, causing his overwhelming psychological trauma. In the early modern period, the physical, the psychological, and the ethical were all felt ultimately to stem from the same humoral cause (Paster 78), and therefore the regulation of body heat becomes a focus of bodily and psychological health, as well as ethical well-being.



The humoral body's transformation from dominance by one humor into dominance by another hinges on what Gail Kern Paster identifies as the essential solubility of the humoral body (7-11). This general solubility is absolutely integral to the promotion of health and well-being in the humoral body, in that it promotes the healthy flow of the bodily fluids to the various body members; such humoral movement results in the overall humoral balance requisite for good health (71). This bodily solubility, further, relies to a marked degree on the presence and impact of heat. Timothy Bright, Robert Burton and Elizabethan translator Stephen Batman insist that at its proper level, heat is absolutely integral in promoting this general healthy flow of the body's humors (Paster 71). Excessive heat, however, serves as the principle agent toward causing the humor in dominance at that time within the body to burn up. Bright and Burton differ on this issue regarding terminology, but agree regarding the description and application of this burning.

In *A Treatise of Melancholie*, Bright divides melancholy into two kinds, the natural and the unnatural. On one hand, the natural involves melancholy in its cool, thick, and natural state, what he terms "nutritive juice"; the unnatural, on the other hand, involves melancholy in its "adust," or scorched, state. Bright identifies natural melancholy as the cause of this scorching of the natural humors, which is operated on, in his words, by an "unkindly heat" (1-3). Such heat produces two resultant physical entities: humoral excrements, and humoral vapors. When these entities come in contact with the brain, Bright argues, they serve as the physical cause of what he terms "melancholie madnesse"(2-3), a psychological state that mimics and is indistinguishable



from choleric frenzy. Bright insists that “This furie is bred, because choler thus adust . . . ingendreth a greater inward disquiet and discontentment . . . (112). Further:

Thus the hart a while being acquainted with nothing else, but domestical  
terroure, feareth everything, and the brain sympathetically partaking with  
the heart’s feare, maketh doubt, distrusteth, &c., suspecteth without cause .  
. . [which leads to the] way of flight and avoydance, abhorring and fearing  
those thinges which of themselves are most amiable and gratefull . . . .

(106)

Stephen Batman, too, foregrounds the role excessive heat plays in the humoral transformation from melancholic depression to melancholic frenzy.

In his 1582 translation of Bartholome’s fourteenth-century *De Proprietatibus Rerum*, what Bright identifies as natural and unnatural melancholy Batman calls “kindlye” and “unkindly” melancholy. Both are determined by the amount of heat present in them (4.11). Where “kindly” melancholy is “cold and drye,” Batman represents “unkindly” melancholy, under the influence of excessive heat, to be “as [the] burning of ashes.” Batman suggests that kindly melancholy turns to unkindly in the following manner:

Heat working ouermuch in [the] substaunce of fleme, burneth it: and by  
ouermuch burning, turneth it into burnt Cholera. (4.11)

Batman explains that this unkindly melancholy’s transformation into burnt choler, as with Bright’s assessment, derives from the pairing of both the internal and external physical effects of each humor.

Batman continues to explain the physical causes themselves. What Batman identifies as the “overmuch burning” of melancholy, Timothie Bright, in his *Treatise*, terms its becoming “adust”; but despite these differences in terminology, both agree on the physical manifestation. Batman suggests that one caught under the grip of such a humor “stirreth to wrath and desire for revenge . . . . [And] bradeth euill passions in the bodye . . .” (4.10). He adds that it has “aptly evill deadly qualities” (4.11). This addition of “strong heate,” he continues, ultimately leads to disaster. But Batman also refers to those in this state as being under the influence of “Choleram nigram.” One thus affected possesses an intense fear for one’s life, and a “suspicion of [one’s] death.” The result of this “fleme” Batman terms “Passio melancholia,” which compares nicely with Bright’s identification of “melancholy madness.”

In addition to other delusions pertaining both to the external and internal worlds, Batman writes of those so possessed of this passion: “some fall into evil suspicions without recoverie: and therefore they hate, blame, and confound their friends, and sometime they smite and slaye them” (4.11). He urges that these examples are only a small part of the full playing out of melancholia adust, and insists that “Melancholy men fal into all these & many other wonderful passions” (4.11). Shakespeare’s dramatic representation of the humoral trajectory from melancholy that is natural to melancholy that is unnatural, from one that is kindly to one unkindly, is thus brought about with remarkably realistic medical focus in the initial portrayal we are granted of Leontes’ derangement.

Shakespeare had illustrated his familiarity with such medical terminology regarding the humoral trajectory of melancholy five years previous to the first performance of *The Winter's Tale*, in the “Hysterica passio” scene in *King Lear*. Spurned by daughters Regan and Goneril, Lear narrates here his own bodily transformation in which, by means of excessive heat, his humors become adust, dangerously burning up and sending vapors to his heart and brain:

O how this mother swells up toward my heart!

Hysterica passio, down, thou climbing sorrow,

Thy element's below— Where is this daughter? (2.4.56-58)

Though ostensibly asking for his daughter Regan, Lear puns humorally here as well, identifying the feminized ‘mother’ as the palpable humor itself, and its daughter as the evil vapors that will provide him physical cause for a violent rage that comes to signify both affect and effect. Importantly, Lear narrates his own physical illness and suggests the extent to which the physical will become psychological: “I prithee, daughter, do not make me mad” (2.4.218). By locating such humoral terminology within *King Lear*, I urge that Shakespeare was both familiar with, and made use of, such medical discourse within his plays.

Leontes’ specificity regarding his heart as the site of this trauma is telling in itself, and has not been grappled with yet critically in humoral terms. To be sure, critics of the play have all shared in the specificity involved in Leontes’ offering of a physical locus as the seat of his pain. In “Patriarchy and Jealousy in *Othello* and *The Winter's Tale*,” for example, Derek Cohen acknowledges this “clinical specificity” of “*tremor cordis*” in

itself as a “brilliant dramatic stroke” (211); Cohen fails, however, to appreciate what this term in all probability signified to the play’s early modern audience. Stephen Batman entertains the subject in *De Proprietatibus Rerum*, and it is worth investigating his assessment of the heart for the light this investigation can throw on Leontes’ assertion.

After explaining the physical elements of the heart, Batman suggests that the heart is the “beginning and well of bloud and . . . the beginning and well of moving [i.e., emotion], of liking, and of unliking. And generally of all wits, the moving beginneth in the heart, and thereunto restoreth, and the vertue thereof is spred and staight into all the members, and after one manner” (5.36). In this way, the heart “bringeth to every of them proper life and proper kinde heat” (5.36). Although the heart requires blood that is “in quantitie and qualitie . . . full hot and moist, for the heart is a member, in which [this] is the first virtue” (5.36), if this heat comes in an extreme, then there will be tragedy:

For if passing heat have mastrie in the heart, the bloud of the heart boyleth and moveth, and so the vitall spirite is grieved . . . . Also the heart sometime quaketh . . . And so it seemeth to the to a sicke man, yf the heart moveth from place to place. (5.36)

This activity Batman calls “Cardiaca passio.” The ‘moving’ of the heart, or the strong emotion toward like or dislike, turns to ‘movement’ in the heart, and thus it palpitates, as Leontes tells us. Batman explains this term as follows:

Also it happeneth that the heart hath a default that cometh of wasting of spirites, and of spiritual vertue and of passing out of spirits. And this doth chaunce either of too great repletion that grieveth and confoundeth the

vertue, or else of too great wasting, that wasteth the vertue, as it fareth in them that have a Cardiac . . . . Also sometime the heart is grieved by some fumosities of smoake, corrupt and venimous entering to the heart, and corrupting the openings of the heart, whereupon death followeth anone. (5.36)

Batman's discussion of the heart's role in effecting illness in the humoral body insists on our re-interpretation of the explicit role the humors play in Leontes' derangement. Indeed, if the "melancholy humour" can be said to "constrayneth and closeth the heart" (4.11), creating a heart that flutters, then we ought to interpret this scene as one that is humorally induced. Burton, too, notes that a common effect of this type of melancholy is "palpitation of the heart" (1.443). As a physiological reality understood as truth by Elizabethan humoral medicine, the burning of humors could lead to humorally induced heart palpitations. This trouble is precisely what Leontes identifies in his "Too hot, too hot!" speech. His dual articulation of the role heat plays and of the term "*tremor cordis*" represents, then, not simply a precious or quaintly deluded expression, in equal measure both intriguingly specific and equally vague. On the contrary, Leontes' expression clearly and very specifically points to a subjective expression of illness that adheres to an early modern understanding of the nature of physical cause and effect within the humoral body.

As with Lear, Leontes narrates his dilemma to the audience, and I believe that this narration is, in itself, far from insignificant. Leontes identifies for the audience the root of his illness, and thereby raises a number of classic narcissistic issues deriving from

Ovid's Narcissus myth, with which Shakespeare was so familiar. Through his use of mirroring imagery throughout the play, Shakespeare constructs a situation in which we ought to interpret Leontes narration in narcissistic terms. Because the fundamental concept at the root of narcissistic interpretation involves the psychological interpretive qualities of the "gaze without" and the "gaze within," and because Robert Burton, in *The Anatomy of Melancholy*, identifies this form of interpretation as defining the melancholic who transforms from a natural to an unnatural melancholy, I suggest we come to a situation in which Shakespeare formulates the root disjunction in the play. Shakespeare constructs in Leontes a man whose misreading of external clues in his "gaze without," causes him to construct a paradoxically "proper" medical diagnosis; in other words, an ostensibly well-formulated "gaze within." By tinkering with the early modern English audience's sense of dramatic reality, by constructing a simple yet profound psychological disjunction, Shakespeare radically problematizes in Leontes the Narcissus myth.

When Leontes looks beyond himself, he misreads his wife and best friend, his double, cuckolding him. This cuckoldry he cannot bear, so he looks within himself and constructs and narrates all the verifiable medical data of the period— the heat, the fluttering heart— to produce a diagnosis that confirms what he sees outwardly. We in the audience know that what Leontes sees outside him is false, is a misreading of reality, so should we not therefore assume that Leontes' medical diagnosis, too, is false? In the classical myth, Narcissus views his idealized self in a pool and falls hopelessly and fatally in love with this image.

He dreams upon a love that's bodiless . . . in sum, he now is struck with wonder by what's wonderful in him. Unwittingly, he wants himself; he praises, but his praise is for himself; he is the seeker and the sought, the longed-for and the one who longs; he is the arsonist— and is the scorched.  
(Ovid 94)

In *The Winter's Tale*, Shakespeare formulates an inversion of this myth, in which, brought on by his inward shame, Leontes' gaze without seeks to discern confirmation of this inward shame by constructing it outwardly. When he does so, he projects it, or displaces it, onto Polixenes and Hermione in a culturally prescribed manner: as a shame brought on by cuckoldry anxiety. This misreading of the outward must be understood as a *projected image* in itself, and, consequently, the hatred Leontes enacts on his childhood and adulthood mates, as I suggested in Chapter 1, is in reality one he enacts upon himself.

This disjunction between the “gaze without” and the “gaze within” in the play raises a simple and fundamental issue: can one gaze be false while simultaneously the other gaze is true? Such a question is important in a dramatic way, because it ultimately defines the difference between catharsis, the purgation of desire, and cathexis, its projection, or, in other words, between anagnoresis and exposition. In this way, *The Winter's Tale* can and perhaps ought to be read as a reverse tragedy, in that the moment of tragic insight (anagnoresis) occurs in the beginning of the play. Because that perception, that moment of insight, is “false,” however, though all the trappings that adhere to it are ostensibly “true,” the play therefore fails to follow the path of tragic



determinism. *The Winter's Tale* begins where tragedy usually ends, and this construction is what pushes it beyond the traditional realm of the tragic.

The form of Leontes' jealousy, however is indeed a textbook case, and its development, in humoral terms, from the melancholy humor in its natural state to the melancholy humor in its adust, unkindly, or unnatural state, is carried forth precisely as Leontes indicates, and as contemporary physicians of the early modern period suggest. In his *Anatomy of Melancholy*, Robert Burton treats jealousy in its direct relation to melancholy. He insists that the two are inseparable: the "melancholy are apt to be jealous, and [the] jealous apt to be melancholy" (3.3.1). Yet he acknowledges that jealousy ultimately "ought to be treated as a Species apart . . . being so furious a passion" (3.3.1). Indeed, he notes that it is a particularly strong passion among men, because, ultimately, "All women are slippery, often unfaithful to their husbands . . . (3.3.1). Further, "[female] beauty and honesty have ever been at odds" (3.3.1). Honesty here may be read as meaning "faithful" or "chaste" within marriage, and in this patriarchal system, both in the world of the play, and that which existed in early modern England, Burton identifies here the roles culture and gender play in defining the term. After all, Burton continues, given that women stray, "how can [a man] choose . . . but be suspicious, and instantly jealous?" (3.3.1).

The trajectory of male jealousy, Burton insists, is ultimately one of inevitability: "Those which are jealous, most part, if they be not otherwise relieved, proceed from



suspicion to hatred, from hatred to frenzy, madness, injury, murder, and despair” (3.3.3). This movement is precisely that which unfolds in *The Winter’s Tale*, and it is important to realize that such a movement derives from Renaissance understanding of the transformation from the melancholy body to that which is melancholy turned adust. Burton indicates cause for jealousy by one under the influence of melancholy adust, which shares unique phrasing with *The Winter’s Tale*: here Burton identifies a triangulated dramatic scenario in which a jealous husband watches a man “sitting by her [the husband’s wife], and paddling palms and pinching fingers” (3.3.1.). Shakespeare portrays this very scene in both *Othello* and *The Winter’s Tale*. Iago focuses on the hand as the locus for sensual sin; he asks Roderigo, “Didst thou not see her paddle with the palm of his hand?” Then continues:

Lechery, by this hand; an index and obscure

Prologue to the history of lust and foul thoughts . . . .

Villanous thoughts, Roderigo! (*Othello* 2.1.254-55, 257-58, 260)

This focus on the hand is maintained by Othello in the throes of his pathological jealousy at 3.4.36-47, in which he, too, identifies hands as the site of licentiousness. Similarly, Leontes watches Polixenes and Hermione together and laments them “paddling palms and pinching fingers,/ As now they are, and making practis’d smiles/ As in a looking glass . . .” (1.2.115-117). Leontes’ anger, as with Othello’s, as I shall argue below, arises out of his melancholy turning adust, and the vagueness of the melancholy identified earlier in the scene immediately begins to be directed and focused on to his externalized Other.

Burton writes that “In addition to the Fear and Sorrow . . . common to all Melancholy, anxiety of mind, suspicion, aggravation, restless thoughts . . . [the jealous] are farther yet misaffected, and in the higher strain” (3.3.2). “Jealousy,” he continues, citing Vives, “begets unquietness in the mind night and day” (3.2). Interestingly, here, in Burton’s construct, jealousy *begets* its effect in the mind, charging jealousy as a masculine emotion, while feminizing the melancholy mind thus affected. This emasculation is precisely what the cultural fear of cuckoldry implies, and as such, jealousy’s hyper-masculinity supplants its feminized host. Burton suggests further that the jealous man “hunts after every word he hears, every whisper, and amplifies it to himself . . . with a most unjust calumny of others, he misinterprets every thing [that] is said or done, most apt to mistake or misconster, he pries into every corner, follows close, observes to an hair.” We clearly see this pattern in Leontes derangement:

Didst perceive it?

They’re hear with me already, whisp’ring, rounding,

“Sicilia is a so-forth.” ‘Tis far gone,

When I shall gust it last. (1.2.216-219)

So Leontes, in the initial manifestation of his passionate jealousy, begins to illustrate elements of what we moderns would call paranoia. Further, he “misinterprets,” “mistake”s and “misconster”s in Burton’s words, applying “all to himself.” Echoing Iago’s goading of Othello through intense verbal manipulation, Leontes, as Harold Bloom’s suggests, goads himself: Camillo naively explains that Polixenes has agreed to remain in Sicilia, to which Leontes demands: “Ay, but why?”

*Cam.* To satisfy your Highness and the entreaties

Of our most gracious mistress.

*Leo.*

Satisfy?

Th' entreaties of your mistress? Satisfy?

Let that suffice. (1.2.231-235)

Further, Burton identifies that the jealous man portrays a theatrical and dramatic representation, in which symptomology becomes performance. These include “strange gestures of staring, frowning, grinning, rolling of the eyes, menacing ghastly looks broken pace, interrupt, precipitate, half-turns. He will sometimes sigh, weep, sob for anger, . . . swear and belie, slander any man, curse and threaten, brawl, scold, fight . . .” (3.3.2). Hermione notes that Leontes holds “a brow of much distraction” (1.2.149), and Polixenes later indicates to Camillo that as he greeted him “with customary compliment,” Leontes “Waft[ed] his eyes to th’ contrary and [letting] fall/ A lip of such contempt, speeds from me . . . . I saw his heart in ’s face” (1.2.371-373, 447). Leontes’ portrays a countenance that is culturally constructed and freighted to indicate his jealousy dramatically.

Burton insists that the jealous man’s actions are typified by paranoia: he is mandering, gazing, listening, affrighted with every small object: why did she smile, why did she pity him, commend him? why did she drink twice to such a man? why did she offer to kiss, to dance? &c., a whore, a whore, an arrant whore!” (3.3.2)

This expression nearly reads as if it were lifted directly from the play itself, indicating that in early modern English drama, the discourses regarding the medical and the dramatic appear to develop side by side. With Polixenes fled north to his Kingdom of Bohemia, Leontes directs a sadistic rage at Hermione. He publicly humiliates her: "'Tis pity she's not honest" (1.2.68) he bellows; "O thou thing!" (1.2.82) he berates; "she's a traitor" (1.2.89), a "bed-swerger" (1.2.93), he hisses; and, finally, he concludes: "Away with her, to prison!" (1.2.103). In humoral terms, Leontes is consumed with rage due to his melancholy adust, and due to the shame he assumes from narcissistic patterning, the hatred which he would direct at himself is displaced, transferred onto those whom he feels signify his corruption, and he eagerly seeks to punish them. Lear, for example, immediately subsequent to his "Hysterica passio" scene, rages wildly at his daughters.

The portrayal of Leontes' jealousy thus comes out of a medical tradition and a subjective anxiety both physiologically and socially centered on the humoral body. But equally at work in this schema is the psychological manifestation of the words of the play. As Murray Schwartz insists, countering years of critical assessment, the jealousy in *The Winter's Tale* "dramatize[s] not 'motiveless' jealousy, but jealousy whose motivation is embodied in the structure of linguistic and personal relationships acted out on the stage (and in our minds)" ("Leontes' Jealousy" 251). Schwartz's psychoanalytic reading of the play indeed lays great emphasis on these twin concerns for inter-personal relationship of the characters in the play, and the impact the language of the play itself has on the minds of the audience. Leontes' jealous derangement is *explicitly* unnerving; at the same time, however, it is also *implicitly* so. Act 1, scene 2, of *The Winter's Tale* allows us to trace

the unhinging of a mind due to a failed identification both narcissistic and Edenic in application. Indeed, the role of melancholy can be extended to its psychological application regarding these dual concerns insofar as they cast light on the cause of Leontes' jealousy.

Stephen Orgel highlights the importance of the Edenic aspect of this aspect of the play when he writes "Critics for two hundred years have declared Leontes' paranoid jealousy inexplicable, but within the context of that dream of what it means to be a child, Leontes' behavior is not only understandable, it is in a way inevitable" (*Impersonations* 16). Orgel emphasizes that Leontes' rash outburst occurs even as Polixenes relates the idealized nature of his and Leontes' youth. Orgel's suggestion certainly points us directly toward the immense weight of this fantasy to the play:

Behind the outrage of public modesty is a real fear of women's sexuality; and more specifically, of its power to evoke man's sexuality[. T]his is the fear expressed in Polixenes' Edenic fantasy about life before puberty, and in Leontes' paranoid retreat from his wife. It is a fear that denies the claims of the gynecology of inverted, incomplete masculinity, a fear grounded in a recognition not of sameness but of difference, and of the desire that proceeds from it. (49)

This recognition of difference in *The Winter's Tale*, as I have argued above, is a central one to the play as a whole. Orgel insists that "This desire is dangerous because it proceeds from non-rationality" (49). The perception of delineating the rational from the non-rational points us toward the construction of gender identities in the Renaissance

period, because melancholy and jealousy are applied here as gender-specified emotions. Leontes' jealous fury, too, is in itself a clear manifestation of melancholic pathology, in the psychoanalytic sense. Freud notes that the melancholic individual can formulate an impassioned rage stemming from that individual's "narcissistic wound" resulting from the "abandonment" (Schiesari 47) of the object-cathexis. In Freud's words, if

the love for the object— a love which cannot be given up though the object itself is given up— takes refuge in narcissistic identification, then the hate comes into operation on this substitutive object, abusing it, debasing it, making it suffer and deriving sadistic satisfaction from its suffering. ("Mourning and Melancholia" 251)

Leontes' delusion and rage in *The Winter's Tale* insists that if Hermione could be eliminated, as a symbol of his shattered ego, he would then be able to cease his fears. Her very presence is a sign of his virility, of his impure ego, and as such she prevents his cathexis toward the sacred time Leontes desires: his sinless pre-pubescence. Murray Schwartz notes that in paranoia, the individual enters

a form of psychic imprisonment in which the loss of ego boundaries makes the world *nothing but* a confluence of symbols, selected according to subjective and ambivalent wishes and fears. For the paranoid, others become what D.W. Winnicott has called "subjective objects," embodiments of psychic realities that exist only in relation to the subject. ("Leontes' Jealousy" 262)

The manner in which Shakespeare portrays Leontes' derangement clearly works along these lines, in which Leontes' objective reality exists as a patterned construction of his own inward trauma.

In "Discourse of the Other," Anthony Wilden suggests from the Lacanian perspective that "Aggressivity is intimately linked to identification, notably in paranoia, where the subject's persecutors may turn out to be those with whom he had once identified himself: the other we fear is often the other we love" (161). Leontes' paranoid, jealous display seeks to doom and to annihilate those whom previous to his lapse had served to define his own masculine subjectivity. It is natural that in a pathologically jealous state where his ego has rebelled with horror at his own impurity and thus been projected onto another, Leontes would seek to destroy this projection as an aspect of what he loathes within himself. Where the normative melancholic individual might pursue suicide in order to do away with the object of his or her torment, which is the ego itself (*The Ego and the Id* 53), Leontes' displacement of his negotiated ego onto his double, Polixenes, causes him to target that which represents his adult self and the world that it inhabits. His attempted destruction of both his boy- and adulthood mates highlights what in the next section of this Chapter I will outline as Leontes' own failed masculine identification.

Mark Breitenberg emphasizes that in humoral physiology, differences in emotion, passion, and ultimately of gender, depend on fluid variation pertaining to heat and relative density of the blood and the humors, i.e. their thickness or grossness. Men and



women in the humoral system were understood to have differing ideal corporeal temperatures, women tending toward the cool, men towards the hot (Paster 78-84). The incorporation of gender difference into the humoral bodily schema, then, served not as one of sexualized physical polarity, or of such a binarism, but one of humoral variability hinging ultimately on relative temperature (Paster 16-17, 103 ff.). Judith Butler's insistence in *Gender Trouble*, that "there is no gender identity behind the expressions of gender" (25) helps to locate the actuality in the early modern humoral body, that the cold aspects of melancholy caused in the male a movement away from the heat associated with masculinity and toward the temperature associated with the feminine. The cool and dry associated with melancholy, however, aided humoral physicians in thereby constructing an image of melancholy as in a sense a feminizing disease. The melancholic man "is characterized by his feminine qualities" (Breitenberg 14, 54), which include "inconstancy and changeability, moodiness, sullenness, an inability to be governed by reason, [and] the excess of passion and imagination" (54). Breitenberg emphasizes that the gendered aspects of these characteristics stems essentially from the effects of temperature on the humoral body.

In *The Gendering of Melancholia*, Juliana Schiesari explores the unique cultural role melancholy plays in the Renaissance as an arena for the masculine subject to enact a discursive symbol of intangible loss. Schiesari analyzes the empowering role melancholy offered Renaissance men as a specifically gendered emotion, constructed as it was out of a feminization of the masculine subject thus affected. Schiesari is interested primarily in investigating how women, how those gendered as feminine, are thus prevented by their



very femininity from becoming “culturally sanctioned” (17) as melancholic subjects. Women’s loss, she suggests, becomes thus relegated in two ways: first, away from the intangible to the real, as in the mourning for the death of loved ones; or, second, to hysteria (17). Schiesari works from this gendered and psychoanalytic groundwork to investigate men’s exclusive appropriation of melancholy as an empowering agent during the Renaissance. Indeed, Schiesari suggests melancholia as “an elite ‘illness’ that afflicted men precisely as the *sign* of their exceptionality, as the inscription of genius within them” (7). This groundwork is important in that it locates melancholy as a specifically masculine disease, one that thrived on and derived artistic power from what Schiesari identifies as the “appropriation of the sense of lack” (15).

In serving as a discursive arena for those characteristics “deemed contrary to a specifically masculine vision of social order and individual rationality” (Breitenberg 38), melancholy comes to serve as what Breitenberg calls “the Other within” (39).

Melancholy therefore becomes associated with what is dangerously irrational:

melancholy enables and sustains masculine subjectivity, despite its torturous effects, precisely because its articulation allows for the projection and disavowal of internalized forces that threaten masculinity. Put simply, the discourse of melancholy plays its part in the cultural construction of the early modern (male) subject by providing a mutable category against which masculinity may then (anxiously) define and defend itself. (39)

The movement away from rationality indicates this movement away from the masculine, because as Kathleen McKluskie has identified, in its own terms patriarchy becomes “the only form of social organization that can hold chaos at bay” (McKluskie 99). In this sense, melancholy takes on characteristics of what Juliana Schiesari, building off Levi-Strauss’ term, calls a “floating signifier” (40), in that it accrues the terms and emotions that fail to adhere to this rationalism Breitenberg identifies as masculine. Schiesari, too, suggests that the melancholic individual accrues in melancholy an arena to appropriate feminized characteristics, and Breitenberg insists that with this feminization comes an implicit anxiety that is channeled into culturally specified, even culturally sanctioned, fields insistent on “knowing”: jealousy and cuckoldry anxiety.

Breitenberg argues that jealousy and cuckoldry anxiety are the logical effects of male subjectivity in a patriarchal system. They are “an unavoidable response to the contradictions of the very same patriarchal system that has engendered [the masculine] identity in the first place” (176). Renaissance men, Breitenberg suggests, constructed and inhabited a world runs rife with an uncertainty regarding the status of the power of its masculinity, and this uncertainty, he argues, is manifestly evidenced in the artistic work of the period. In attempting to discern why jealousy and cuckoldry anxiety are “so pervasively written about, nervously laughed at, ritualized, [and] theatricalized” in Elizabethan and Jacobean England, Breitenberg suggests that they ultimately “[expose] the fundamental paradox at the core of masculine subjectivity” (183). Breitenberg argues that

If we realize that the *discourse* of cuckoldry and male sexual jealousy is not necessarily congruent with the actual occurrences of adultery or sexual promiscuity, the preponderance of false accusations . . . suggests that merely charging women with infidelity must have itself provided an *enabling* function for men. A husband's accusation functions to pre-empt and thus compensate for the impotence and *dishonor* he seems to have regularly feared as a result of anticipating his own cuckoldry . . . (183 emphasis mine)

This understanding gels very effectively with Leontes' jealousy and intense fear of being cuckolded in *The Winter's Tale*. Given the physical humoral cause of his shift into jealousy, its application is equally determined by the anxieties surrounding masculine subjectivity in Renaissance England. As Othello says: "A horned man's a monster and a beast" (*Othello* 4.1.62). Nowhere in *The Winter's Tale* is this point more clear than in 1.2.185-207.

Leontes' soliloquy serves as a cultural and dramatic expression of the patriarchal world he inhabits. He identifies as a "fork'd one" and insists he plays "so disgraced a part, whose issue/ Will hiss [him] to his grave" (187-189). Leontes moves from personal fears of the "disease" of cuckoldry, however, to a more broad application of it.

There have been

(Or I am much deceiv'd) cuckolds ere *now*,

And many a man there is (*even at this present*,

*Now*, while I speak this) holds his wife by th' arm,

That little thinks she has been sluic'd in 's absence,  
 And his pond fish'd by his next neighbor— by  
 Sir Smile, his neighbor. (190-196 emphasis mine)

This movement from focus on the individual woman to focus on all women, too, appears to be a hallmark of the application of masculine anxiety in early modern England. Leontes' fear of cuckoldry here, specifically in his use of the term "Now," echoes Iago's use of the term in *Othello*, and raises interesting issues regarding subjective temporality, of time itself, in the pathologically jealous individual. "Even now, now, very now, an old black ram/ Is tugging your white ewe" (1.1.88) Iago bellows to Desdemona's father, Brabantio. Such a frantic formulation of time, one in which time itself cannot move quickly enough from the point of view of the speaker, will be the subject of Chapter 3 of this thesis.

To conclude, Leontes' melancholy, jealousy, and cuckoldry anxiety are all culturally constructed effects as they are portrayed in *The Winter's Tale*. His melancholy stems from a physical, humoral cause rooted in Renaissance medicine; jealousy derives from his melancholy becoming adust when, as he narrates for us, too much heat burns up that humor. Both melancholy as depression and jealousy as a result of melancholy turned adust, are cultural and gender constructs in early modern England, freighted with meanings that implicitly interrogate the masculine subjectivity of the person who portrays the symptomology of either disease. Cuckoldry anxiety serves in early modern England as the applied means by which a threatened or impotent masculinity could assert itself. *The Winter's Tale*, therefore, in historicist terms, works as a literal playing-out of the

variation allowed within the bounds of Renaissance masculine subjectivity. The temporalities associated with these passions will serve as further illustration of this subjectivity, as I will illustrate in my final chapter.

### Chapter 3:

“I could afflict you farther”: Melancholy, Jealousy,  
and Chronotopic Derangement in *The Winter’s Tale*

“Nothing is more precious than time, Wherefore of each possession two may be had together or more: but of time two moments may not be had together. And time lost cannot be recovered, for losse of time is short, chaungable, unstable, and unrecoverable . . . .”

— Batman uppon Bartholome 9.2.

In *Shakespeare and the Shapes of Time*, David Scott Kastan explores the role generic divisions can play toward helping to elucidate the various temporalities Shakespeare enacts in his dramatic work. Kastan suggests that Shakespeare’s complete break with the providential time associated with the Medieval period, and pursuit of what Kastan, citing Ricardo Quinones, refers to as “Renaissance *explorations* of time” (5-6), allowed Shakespeare to investigate what Kastan terms “radical temporality” (3). The pursuit of this representation of time, Kastan urges, resulted in Shakespeare’s efforts “to explore with unparalleled energy and originality ways in which dramatic structures are intimately connected with differing conceptions of the human experience in and of time” (6-7). Shakespeare emphasizes the individual’s temporal experience most clearly, Kastan suggests, in the tragedies, and within what Kastan identifies as tragic time. Following E. M.W. Tillyard, J. H. P. Pafford, and Stanton B. Gardner, among others, I read the first three Acts of *The Winter’s Tale* as essentially tragic in formulation, and will work closely in this Chapter with Shakespeare’s other great study of tragic jealousy, *Othello*, in order

to illustrate how the tragic time Kastan associates with this Shakespearean tragedy equally can be shown to inform this Shakespearean romance.

In the first part of this Chapter I will illustrate how Kastan's generic taxonomy of time may serve as a point of departure toward investigation of the role Renaissance passions play in explicating the temporal identities at work in Shakespearean drama. Kastan's suggestion that Shakespeare's clearest expression of an individual's subjective experience lies within the tragedies offers a starting-point toward investigation of this subjectivity and the role that subjective emotional experience plays within it. I will argue that the two emotions I have explored in Chapters 1 and 2, melancholy and jealousy, carry implicitly within them commensurate temporal senses that can be used to clarify Leontes' character, in addition to other melancholic Shakespearean characters. In the second part of this Chapter, I will analyze how Leontes' derangement manifests itself in *The Winter's Tale*, and will suggest that Shakespeare's treatment of time in the play leads to a resolution that is in fact far more ambiguous than has yet been suggested. It is important to note at the outset Kastan's insistence that "No one of Shakespeare's generic commitments reveals 'things as they are' any more or less accurately than any other" (32-33); indeed, Kastan emphasizes that generic temporal differences stem only from the different ways in which we view our world, not that any one generic manner is decidedly more valid than any other (173) toward ordering "the chaos of reality" (11). "Radical temporality," therefore, comes to be best understood as analysis of how the perceiver subjectively constructs his or her temporal reality, and I suggest that often this perception may be seen to derive from the individual's emotional state.

Individual time-sense is an integral part of subjectivity, and this subjectivity derives largely from the individual's interaction within the social world in which he or she plays a part. In *The Watched Pot: How We Experience Time*, Michael G. Flaherty contextualizes the role such interaction plays in the individual's construction of a temporal reality:

Human interaction—including of course, temporality—is always embedded within the dynamics of social interaction . . . . Different kinds of interaction generate different modes of experience, and different modes of experience represent different realms of being. (140-41)

In this work, Flaherty documents individual case studies of subjective feelings of time compression or dilation stemming directly from varied emotional states. Time sense is manifested, Flaherty suggests, by our different subjective, and impressionistic, constructions of a peopled reality, and from the emotional states that adhere to them. Murray Schwartz, in a similar vein, locates dramatic meaning in direct relation to social interaction upon the stage, in which the audience formulates meaning “embodied in the structure of linguistic and personal relationships acted out on the stage (and in our minds)” (“Leontes’ Jealousy” 251). I suggest that to chart the interaction of dramatic characters is ultimately to clarify them as characters, and that to clarify them is ultimately to locate their respective temporalities. Iago’s character, in other words, is not Iago’s character unless it contains within it the corresponding temporal-sense of Iago’s character. I will illustrate below how Shakespeare constructs in Iago a temporal-sense strong enough, and destructive enough, to bring about tragedy.



Kastan suggests that tragic time, hinging on a time-sense that is “existential” and “personal” (79), works as what approaches closely to an expression of subjectivity. Indeed, Kastan notes that Shakespearean tragedy “finds shape and significance in the temporality of the individual life rather than in the continuous flow of historical time” (80). This stress on individuality represents the “experiential time of human life— a time that like life itself . . . is directional, irreversible, and finite” (80). While Kastan shields us from assuming that all time is simply subjective to the observer (79), he concedes that the perception of time in Shakespeare’s plays impacts the individual in profoundly different ways that generally adhere to the generic form of the play in which the character exists. With its simultaneous emphasis on the “experiential time of human life” as well as on a sense of time that is linear and ultimately “finite” (80), Kastan’s tragic temporal formulation serves as a solid groundwork for interpretation of emotional subjectivity.

This emotional subjectivity can be evinced either through the humoral analysis of Renaissance bodies, or through a modern psychoanalytic reading of the “character” within the work of art. Either way, this psychology carries with it a type of temporal *being* that carries with it a respective time-sense. Melancholy has clearly identifiable temporal manifestations, although they are often nebulous in application. Take, for example, Romeo’s hazy bout with melancholy as he pines for his first love, Rosaline.

*Benvolio* Good morrow, cousin.

*Romeo* Is the day so young?

*Ben.* But new struck nine.

*Rom.* Ay me, sad hours seem long . . . .

*Ben.* . . . What sadness lengthens Romeo's hours?

*Rom.* Not having that which, having, makes them short. (*Romeo and Juliet* 1.1.160-164)

What Robert Burton would identify here as love-melancholy serves as an illustration of the melancholy individual's ability both to create subjective temporal experience and, further, to narrate it. Romeo, however, is but one of many Shakespearean characters who narrate their experiences with melancholy; perhaps most notable is Othello.

Othello's melancholy is evidenced in similar ways to Romeo's, and likewise his melancholy also has specific temporal ramifications. Indeed, his melancholy shares many characteristics, as I will illustrate, with Leontes' in *The Winter's Tale*. As I explained at the outset of this project, what distinguishes Othello and Leontes and their respective emotional states is the issue of time. In *Othello*, Iago's ability to rouse Othello's jealousy occurs through a verbal manipulation that unfolds in time. Frederick Turner, following J.I.M. Stewart, has indicated that Iago brings about Othello's jealousy in large part by supplanting the hero's romantic time-sense with his own manic and persistent one (*Shakespeare and the Nature of Time* 114-15). Leontes, however, needs no one to goad his jealousy into being; as Harold Bloom indicates, he is his own Iago (*The Invention of the Human* 639). The diffuse expansiveness and longing associated with melancholy, and the posthaste tension associated with jealousy, are borne out by the respective temporalities of Othello and Iago at the play's outset. While Turner's indication of the opposing temporalities clearly helps to clarify how Iago impresses his mindset upon Othello's, I suggest that the issue is somewhat more subtle than this

formulation allows. As I have illustrated in Chapters 1 and 2, contemporary humoral treatises, such as those by Timothy Bright, Stephen Batman, and Robert Burton, indicate that a melancholic temperament altered by heat and turned adust will allow this individual the physiological logic to produce a humorally induced rage. This rage, I suggest, comes with a commensurate temporal-sense that allows the individual to pursue his jealousy to its “promised end” (*King Lear* 5.3.264), and such a trajectory unfolds in terms of the humoral body’s manifestation of illness.

In order to show the conflicting temporalities at work in Leontes’ case, I will first illustrate precisely how such time-senses clash in the character of Othello. As I have suggested, Othello is naturally of a melancholic disposition. Shakespeare ensures that the audience understands his melancholic temperament, because to the early modern English audience, such an individual, as we have seen from contemporary physiological texts, carries implicitly the ability to lapse into a frantic rage. Othello asks leave of Desdemona: “I do beseech thee, grant me this,/ To leave me but a little to myself” (3.3.84-5). Such a melancholic withdrawal into solitude ought to hearken us to Leontes’ similar withdrawal, or even to Hamlet’s. In addition Othello identifies himself and is identified by others as a ‘great man,’ one of the “great ones” (3.3.273), and as Juliana Schiesari points out, citing Aristotle, melancholy has been the associated with great men for thousands of years (*The Gendering of Melancholy* 6-7). For the early modern English audience, then, Othello’s request for time alone is part and parcel of a melancholic psychology.

Further, Othello is epileptic, and as Klibansky, et al. illustrate in *Saturn and Melancholy*, in humoral medicine epilepsy was known as a melancholic disease, indicated by “symptoms of mental change, raging from fear, misanthropy, and depression, to madness in its most frightful forms” (14). When Othello falls into his epileptic fit, Iago notes that “he foams at mouth and by and by/ Breaks out to savage madness” (4.1.54-55). Othello’s melancholy is easily transformed, however, by Iago, whose goading comes not simply out of a musical untuning (Turner 116), but out of a metaphorical application of heat. Iago suggests that

Dangerous conceits are in their natures poisons,  
Which at the first are scarce found to distaste,  
But with a little act upon the blood  
Burn like the mines of sulphur. (3.3.326-29)

With this application of heat “upon the blood,” Iago has constructed a formulation in which Othello’s time sense has a physiological basis for psychological transformation, because in the humoral body both are one and the same (Paster 71). Shortly, Iago can greet Othello with the words “I see, sir, you are eaten up with passion” (3.3.390). And, true to form, Othello frames this “passion” in humoral terms:

Arise, black vengeance, from the hollow hell!  
Yield up, O love, thy crown and hearted throne  
To tyrannous hate! Swell, bosom, with thy fraught  
For ‘tis of aspics’ tongues! . . .  
O blood, blood, blood! (3.3.446-50, 451)

Othello's natural melancholy thus becomes transformed into unnatural melancholy. His localizing of this transformation in his blood bears out how this black bile of melancholy overwhelms him. Further, next he narrates how he becomes consumed with the frantic and unswerving temporal-sense of jealousy: "Even so, my bloody thoughts, with violent pace,/ Shall nev'r look back" (3.3.457-58). With this change of pace, Iago's work has been accomplished, the untuning is complete, and the natural melancholic humor has transformed utterly into one turned adust, or unnatural.

Frederick Turner has outlined very clearly in *Shakespeare and the Nature of Time* that "Iago's rhythm destroys Othello's" (116). But in addition to being merely a portrait in conflicting temporalities, *Othello* is in fact actually a portrait in melancholy, as it relates to what I term this emotion's bifurcated temporalities. Othello's romantic temporal-sense creates in him a melancholic desire that wishes time itself could simply stand still at 2.1.187ff. He becomes a character, however, who, when properly "tun'd" (2.1.199) by Iago, will not only see things differently, but will be consumed with a temporal-sense that insists on an ineluctably violent revenge. Iago brings this transformation about through discussion, through verbal manipulation, but this discussion is abetted physiologically by Othello's melancholic disposition.

*Othello* truly ought to be called *Iago*. It is Iago's jealousy that moves this play, and it is the jealousy Iago instills in Othello that brings about Othello's downfall. As Iago tells us, his "cause is hearted" (1.3.166), meaning that his desire is rooted deeply in his passions. When Iago tells Roderigo that he needs to work on his "patience," in waiting to woo Desdemona, he lies to him; that "wit depends on dilatory time" (3.1.372)

is merely a verbal sop thrown to him. Indeed, immediately thereafter, Iago insists to the audience that he himself ought

Dull not device by coldness and delay. (3.3.388)

This phrase is important for a number of reasons. The emphasis on temperature is important, because as I have pointed out, the jealous are of a hot bodily and humoral constitution. In maintaining the significance of the heat he requires to bring about Othello's jealousy, Iago speaks physiological truth. But Iago's equation of cold temperature with delay highlights that these two attributes are implicitly associated with natural melancholy. His avoidance of "coldness and delay" illustrates the temporal ramifications that Iago's task in the play, as a jealous instigator, necessitates. Jealousy, it is clear, requires both the heat and immediacy that append to this domineering emotion.

Iago is inherently jealous and suspicious, which we learn because he tells us in soliloquy. He fears that Othello has "twixt" his "sheets" "done" his "office," and insists: "I know not if't be true,/ But I, for mere suspicion in that kind,/ Will do as if for surety" (1.3.387-90). On the basis of this "suspicion" he bases his entire enterprise in bringing down Othello; this suspicion alone suffices to give him cause to hate the Moor (1.3.386). But Iago outlines the lengths to which his suspicion takes him elsewhere as well. In a remarkable passage, Iago explains to Othello that his suspicion is always aroused and that he cannot be trusted:

I do beseech you,

Though I perchance am vicious in my guess

(As I confess it is my nature's plague

To spy into abuses, and oft my jealousy  
 Shapes faults that are not), that your wisdom then,  
 From one that so imperfectly coniects,  
 Would take no notice, nor build yourself a trouble  
 Out of his scattering and unsure observance. (3.3.146-151)

Iago, therefore, speaks with a hideous truthfulness when he tells Othello: “Beware . . . jealousy” (3.3.165), for this emotion is precisely what Iago represents. The world Iago inhabits is, in the modern term, paranoid, and one consumed with the cuckoldry anxiety that Mark Breitenberg suggests defines the early modern Englishman. I suggest, however, that by laying emphasis on the humoral trajectory of melancholy, we can clarify the roles that temporalities play in effecting this trajectory.

This relationship between Othello and Iago therefore represents the bifurcated temporalities associated with melancholy, and their movement in time toward what is in fact not a synthesis, but a complete movement into Iago’s temporal-sense. Othello’s wish early in the play, that time itself could come to a stop in order to preserve his “joy” (2.1.97), serves as a temporal hallmark of melancholic psychology: “If it were now to die,/ ‘Twere now to be most happy . . .” (2.1.189-90). This desire resonates very clearly with Leontes’ desire in *The Winter’s Tale*, in which he, too, seeks to preserve an idealized moment indefinitely. But Iago’s jealousy stands in opposition to Othello’s desire, and inherent to Iago’s character comes Iago’s temporal identity: “Even now, now, very now” (1.1.88) comes to serve as a temporal hallmark of Iago’s jealous psychology. In *The Comic Matrix of Shakespeare’s Tragedies*, Susan Snyder notes that “Time-urgency,



cause and effect, inevitability, are all versions of singleness; and behind them all is the single inescapable end to each life" (52). Singleness here means singleness of path, and thus once his thoughts are bent by Iago toward violence, Othello's task is singular and unavoidable.

I have illustrated in Chapters 1 and 2 that Leontes' narcissistic grieving for himself within the context of a past *time* manifests itself as a clear indication of his melancholy. Leontes' physiological shift by means of humoral heat carries with it temporal ramifications that are discernable as an inward expression of what in *Othello* is the outward, and consequently more readily apparent, temporal-senses that are vying for power, represented by the characters of Othello and Iago. Leontes' derangement may thus be understood as a fundamentally temporal derangement, in which his nostalgic desire for a past time lapses into a pathological desire to control time itself. This trajectory mirrors the trajectory of *Othello*, but with difference; in *The Winter's Tale*, the untuning is brought on by Leontes alone.

Further, as a romance, *The Winter's Tale* does not terminate with the closed and tragic ending of *Othello*. With the tragi-comic death of Antigonus by a bear, the desertion and retrieval of the infant Perdita, and the explanatory words of Time Himself, the audience is offered what appears to be an entirely different world in the latter half of the play. This is an option not offered in *Othello*. Where Shakespearean tragedy "moves toward the inevitable, [toward a] chain of causality that denies or renders irrelevant all alternatives but one" (Snyder 41), Shakespearean romances, as Kastan reminds us, are nevertheless typified by how closely their vision comes to the tragic:



The key to the romance vision is the perspective that refuses to see tragic action as a fully realized whole. The field of vision is extended so that tragedy is recognized merely as a component of a more comprehensive action that moves beyond, and through, suffering to clarity and harmony.

(131)

Such localization of tragic actions and activities within the romances, within *The Winter's Tale* in particular, insists that the tragedies differ from the romances by degree and, quite literally, by where we stand. Kastan insists that "The gift of the romances is, then, their vision— but this means not merely *what* they see, but also *how* they see" (143 emphasis his). In the next section I will illustrate how Shakespeare manifests Leontes' temporal-sense as a subjective expression of his passions.

Time's role in the play is a curious one. Shakespeare's source for *The Winter's Tale*, Greene's *Pandosto*, contains the subtitle *The Triumph of Time*, and *The Winter's Tale* concerns itself mainly with time in two of its forms. Time serves as *tempus edax rerum* in the first three Acts of the play, as time the devourer. In this view, time is manifestly linear and ineluctable. Its progressive nature is readily apparent in this part of the play, most explicitly in Leontes' madness, in his search for a temporal regression that simply cannot be. The second view of time— that of time as the revealer, or creator— is central to our understanding of the play's sixteen year-gap (Ewbank 99). Here time serves a function of "healing and restoring," or "regeneration" (110). In Act Five, then, Leontes' words of greeting to Florizel and Perdita are not laughable, as they would have

been in the first half of the play: “Welcome hither,/ As is the spring to th’ earth” (5.1.151-52). We are clearly in an altogether different world than in the previous depths of winter and the terror that had thundered through Leontes’ psyche. Inga-Stina Ewbank notes that this inclusion of the term “spring” echoes nicely the pastoral scenes of Act Four, and therefore “hint” at the “possibility” of reconciliation in the relationships of the characters in the play (110). The Lost One’s reappearance, Perdita’s return, points toward a mythical, cyclical framework from which to make sense of the environment for this reconciliation. But this pat theory of time’s significance *The Winter’s Tale* surely limits far too greatly its significance to the play. Michael Bristol’s theory regarding time in the play, introduced in Chapter 1 of this thesis, suggests that the Bakhtinian concept of chronotopic derangement serves as a more productive manner in which to investigate time in *The Winter’s Tale*.

In “Social Time in *The Winter’s Tale*,” Michael Bristol suggests that the Bakhtinian concept of spatio-temporal derangement and its resultant anachronism serve as the most productive groundwork with which to investigate the play. Bristol’s argument hinges on the premise that what spurs Leontes’ derangement is his shattering of the “ethos of gift, hospitality and expenditure” (158). Bristol argues that Leontes’ issues concerning his masculinity are snugly bound in the social temporality of the play itself, within the exchange economy of Yuletide handsels, of gift-giving, and of proper courtesy: the same social world we encounter in a separate context in *Sir Gawain and the Green Knight*. Bristol forgoes the pursuit of *what* it is that causes Leontes’ derangement, centering instead on *when* it is that this derangement occurs.

In *The Gift*, comparative anthropologist Marcel Mauss shows through comparative analysis the danger that coheres implicitly within gift-giving practices. The essence of gift-giving, of potlatch, he insists, is the “obligation to repay” (40). Indeed,

In the distinctive sphere of our social life we can never remain at rest. We must always return more than we receive; the return is always bigger and more costly. (43)

Noting the quickness with which Leontes’ jealousy issues from him “full blown” (*Big-time Shakespeare* 160), Bristol suggests that within the context of the midwinter gift economy, “Leontes’ jealousy is motivated by a barely conscious fantasy in which he gives his wife to Polixenes for his sexual enjoyment to intensify the social bond between the two men” (159). Significantly, Bristol argues that “Leontes then disavows this perverse and forbidden wish by ascribing it to Polixenes and Hermione” (159). This interpretation is an inversion of J.I.M. Stewart’s psychoanalytic view regarding Leontes’ jealousy as one focused on Polixenes, but channeled onto Hermione. In this scenario, Leontes’ formulation would stand as “I do not love him; she does” (30-39). While I find Stewart’s view largely unsupported by the text of the play, Bristol’s emphasis on the role the midwinter economy plays in the formation of Leontes’ madness is central, I believe, to making sense of this derangement.

As I suggested in Chapter 1, Leontes’ desire to prove difference between himself and Polixenes culminates in the transference of his kingly, virile ego and all that it entails— kingdom, wife and children— onto the void which Polixenes had both verbally and metaphorically created in the text of the play. Polixenes’ repeated insistence in 1.2

that he has become nothing is maintained by his association with the term “void,” or “cipher.” By ascribing to Polixenes all, however, it is Leontes who is consequently left with nothing. Thus even Leontes’ melancholy humor becomes an issue. Leontes’ desire to prove difference fires even his melancholy, and, thus, in a fit of *tremor cordis*, or *hysterica passio*, or of melancholy madness, or of *cardiaca passio*, all medically synonymous, his melancholy humor becomes adust, and sends its deadly vapors to his brain. Leontes’ attempt to outdistance Polixenes, to prove difference between himself and his twin, in the meantime proves indeed to be possible in humoral terms, but with terrible and tragic results. The enabling function of cuckoldry anxiety, too, as Breitenberg has identified it, allows Leontes to rage against Hermione and thereby to reaffirm his own lost sense of masculinity.

Bristol’s analysis of how time works in *The Winter’s Tale* leads him to pursue M. M. Bakhtin’s theory on the kinds of artistic time laid out in his essay *Forms of Time and of the Chronotope in the Novel*. In addition to the period of the year in which the first three Acts of *The Winter’s Tale* is set, during what Bristol identifies as Yuletide time, and its economy based on gift and exchange, Bristol suggests that the form of time in the play adheres closely to what Bakhtin identifies as “adventure time.” This temporality, he suggests, is characterized by rapid shifts in temporal placement and of locally concretized periods of time (*Big-time Shakespeare* 149). The locally concretized period of Yuletide time in *The Winter’s Tale*, for example, yields to an expansive, sixteen year Lenten period for Leontes to atone for his rage. Such scope in the temporal realm recalls Murray Schwartz’s concept that

In the world of romance and in dreams, space and time are interchangeable categories. ("Leontes' Jealousy" 255)

Schwartz shows that this transposable nature of time and space is manifested in the play by the image early in the play of the two kings who have perpetually been "[shaking] hands, as over a vast" (1.1.30). Schwarz relates this expanse of space with the sixteen-year temporal gap (255) at the heart of the play. The locally concretized midwinter portrait of Leontes' derangement, therefore, seemingly ought to be read as only a temporary and localized derangement brought on ultimately by the season. I will argue below that such a resolution does not appear to be the case in *The Winter's Tale*.

Bristol's reading of the end of *The Winter's Tale* is manifestly ambivalent. He disparages the common reading of the play's end as a reconciliation:

What these religious interpretations seem to say is that Hermione forgives Leontes 'objectively.' But there is no attempt to describe this forgiveness as something *achieved* or *developed* in the fullness of time, for the very good reason that no such temporally lived process is manifested in the play's organization. In fact, a conscientious effort has been made to exclude the experience of duration as lived *by Hermione* in the 'fullness of time.' (173 emphasis his)

Bristol argues that Leontes' derangement itself serves as what amounts to a strategic investment. Bristol suggests that Leontes had generated and enacted an investment strategy during the midwinter, spatio-temporal world of the gift economy. This investment eventually pays off through "fiduciaries in the profoundly altered spatio-

temporal realities of a market economy” (173), in Acts Four and Five of the play. Here the gift-economy is transformed into “the time of agricultural labor and market exchange” (169). This shift to the market economy is evidenced by the wise financial work Perdita’s adoptive family puts to the gold left with her as a baby (169), by the “compters” required to prepare for the sheep-shearing festival (4.3.36), by Autolycus’ selling of ballads and baubles, as well as a scrupulous class delineation and social mobility. Consequently, “Leontes’ redemption is not brought about by grace and forgiveness, but is rather the result of his bold, risk-taking decisions combined with his patience and enormous capacity for deferral” (173). Bristol acknowledges that with Mamillius still dead at the play’s end, the payoff, the return in itself, is not by any means ideal. Regardless, Bristol’s suggestions cast a masterful light on the concept and significance of time in *The Winter’s Tale*, uniting economics with the chronotope in order to evince a reading which is far superior to previous criticism’s stale views of time’s worth in the play. That forgiveness and reconciliation are not achieved with any real solidity in the ending of *the Winter’s Tale* leads us to very important ground.

Leontes’ melancholic grieving at the loss of his idealized, pre-pubescent identity in the play— which, as I argued in Chapter 1, serves as the lost Edenic root of Leontes pathological melancholy— appears to be analogized by the sixteen year hiatus at the play’s center. Where Bristol suggests that it is Hermione who at the play’s end has a tale worthy of the telling (174), I suggest that Leontes bears investigation toward that end. His botched maturation into manhood, and the resultant sixteen year lacuna in *The Winter’s Tale*, stands markedly juxtaposed to his daughter, Perdita’s development. Her

name, the Lost One, and her maturation from infant to young adult, suggests Leontes' own corresponding development into adulthood. But this solution is not really as neat as we might want to have it. I suggest that we look not for Leontes' fully realized adult identity to emerge by the play's end, but rather look to his magical ability to live in what emerges as a simultaneity of chronotopes. Leontes comes to inhabit a world of psychologically temporal concurrence: in the Bakhtinian sense of holiday and workaday time, and in the Freudian sense of a perpetual childhood folded onto a reluctant adulthood. In a technical sense, Leontes gets to have his cake and eat it too.

These conjoined chronotopes converge in Leontes through what is his static agelessness. This non-aging quality represents, in itself, a Bakhtinian parodic structuring that insistently refers to the carnivalesque in the play. Bristol points out that in the real Jacobean world of 1610-11, when *The Winter's Tale* was written and first performed, the carnival, as signified by the period of time between Christmas-tide and Shrove-tide, was limited to only one day: Shrove Tuesday (167). Because of an early Easter, the time between the festive Yuletide and Lenten seasons was given "only short shrift" (167). In other words, Bristol suggests that "there is *no time* for a transition . . . between the typical transitions and social behaviors of Christmas-tide . . . with its focus on expenditure, and those of Lenten-tide with its focus on abstinence, fasting, and repentance" (emphasis his 167). Thus Bristol points to *The Winter's Tale* as consequently possessing a lack of the carnival and of the carnivalesque. Here I differ with Bristol. I believe that Leontes' melancholy and the play's sixteen year hiatus themselves serve as clear indications of



Bakhtinian holiday time, of the characteristics typical of Bakhtin's signification of the carnivalesque.

In "Modern Parody and Bakhtin," Linda Hutcheon abstracts Bakhtin's discussion of the Medieval carnivalesque into what she refers to as the "underlying principle of all discourse: the paradox of authorized transgression of norms" (99). This transgression must be understood as sanctioned by authority and therefore normalized into holiday time (99-100). Paulina's scathing attacks against Leontes are clear indications of a sanctioned, or tolerated, inversion of norms, in which the workaday world itself is made void through the suspension of its laws. The full effect of the carnivalesque, of a sustained holiday time on the characters in the play, is clearly manifested in the beguiling relationship between Paulina and Leontes. Bakhtin remarks that the Fool has "the right to confuse, to tease . . . to parody others while talking . . . not 'to be oneself'; the right to live a life in the chronotope . . . [to] theatrical space . . . to rip off masks . . . [and] to rage at people with a primeval (almost cultic) rage" (*Forms of Time* . . . 163). Interestingly, in Act Four, Autolycus remarks "What a fool Honesty is!" (4.4.595). This exclamation points artlessly to Paulina's function in the play.

One of Paulina's chief capacities in *The Winter's Tale* is to disparage Leontes in support of the honor of his wife, Queen Hermione. Paulina fights furiously and valiantly to effect this end, and without fear for her own life and safety, no matter how treasonous her words. When Leontes demands Antigonus control his wife as Paulina berates the King, she retorts: "He shall not rule me" (2.3.49), and thus she "enacts a form of misrule" (Schalkwyk 256), coming to serve as a Bakhtinian Lady of Misrule. Next she takes issue



with Leontes's questioning of Hermione's honesty, of her chastity, of her being a good Queen: "I say good Queen,/ And would by combat make her good, so were I/ A man, the worst about you" (2.3.60-62). The service she renders here parodies, in the Bakhtinian sense, the role she is prescribed. She becomes the Fool, again in Bakhtin's terms, who uses the truth caustically to effect her desired end. When Paulina delivers to Leontes his daughter, he calls her "A mankind witch!" (68), further noting the reversal of roles she has assumed in her very nature. She bellows to Leontes that he "betrays to slander" the signs of his virility, his "sacred honor" itself: his wife, son, and infant (2.3.85).

But the full power Paulina assumes in the inversion of her role with the King's, in her assumption of the King's power, is made fully manifest when she orders him not to remarry. "No more such wives," he concedes, "therefore no wife" (5.1.56). Later, he repeats, "Fear thou no wife;/ I'll have no wife, Paulina" (68-69). Finally, he places all power in her stead, vowing never to marry "but by [Paulina's] free leave" (70). These examples show clearly the totality of the inversion of the power structures in the play, and therefore the deliberate evocation and suspension of holiday time, of the carnivalesque, from the onset of Leontes' derangement, in 1.2, right through to Act Five. David Schalkwyk points out that this suspension of the carnivalesque in the play is maintained throughout Act Four, from the "carnivalesque 'marketplace'" is brought into the world of agricultural festival" (260). Schalkwyk identifies in Autolycus, Perdita, and the masked Polixenes, within the setting of Bohemia, a mirroring for the events that transpired in Sicilia in the first three Acts of the play (260-64). But clearly the carnivalesque inversion of hierarchies must come to an end, Polixenes' mask must come

off, and that which brings about this end is once more the rage of a king consumed with concern over “fair issue,” with his own patrilineal descent (4.417-441).

By the end of *The Winter's Tale*, Leontes' dual chronotopes, as I have proposed, urge ambiguity on a grand scale. Where Bristol focuses on the symbolic economy at work within the limiting concept of a layered and conflicted spatio-temporality, I argue that Leontes' derangement must be viewed not as a development on its own, but rather as a fundamental bifurcation. The split into two frames of being clarifies Leontes' own disjunction. At the end of the play, there is little sense that Leontes has in any way matured from his state before he had lapsed into his jealous rage. Indeed, in Act Five, he clearly states that it is the “wrong he did himself” (5.1.9) that he most repents, in leaving himself without an heir. While he had “bred his hopes” (5.1.12) out of Hermione, this ambivalent report in itself rings coldly. Leontes continues at the end of the play to view children for the light they cast back on their paternity: on greeting Florizel, he notes “Your mother was most true to wedlock, Prince,/ For she did print your royal father off,/ Conceiving you” (5.1.124-26). This hearkens back ominously to the pathological concerns Leontes had had at the outset of the play regarding his son Mamillius, and his paternity. Further, in “reading” Polixenes in his son, Florizel, Leontes constructs a way in which to view his double, and, by inference, another way in which to view both himself, as well as the son that he lost in Mamillius (1.2). Leontes has thus not lost his tendency to “read” the father in the child even after he is supposed to have learned his lesson on the danger of pursuing such a matter. It also enables him to see himself nostalgically as an idealized man of Florizel's age.

This tendency, however, is compounded by Leontes' cyclical referencing at the end of the play to further specific events that had precipitated his derangement in the beginning. In 5.3, Leontes again views Polixenes and Hermione together, just as in 1.2. Leontes inauspiciously re-recalls his wooing of her, and thus, again, his fall from grace. Again he invokes the issue of shame, uttering "I am asham'd" (5.3.37). Although ostensibly repenting here the role he had played in her death, such words resound with the issue of impurity. The word "shame" in itself clearly refers us to the last time Leontes had felt this emotion in the presence of Polixenes and Hermione. Leontes continues, though, and relates, eerily enough, that his "evils [are] conjur'd to remembrance" (5.3.40). These are precisely the worrisome concerns toward purity that generated the tragedy of the first three Acts of the play in the first place.

The romance ending to *The Winter's Tale* appears to offer a generic resolution that terminates with complete closure: Hermione is restored to life, Paulina is remarried, Perdita is found and is to be married to Florizel, and the Kings of Bohemia and Sicilia are reconciled. But this ending ought to be understood, rather, as an unsettled status quo, one brought about through Leontes' continued feelings of "shame" and "remembrance." Leontes' failure to achieve catharsis, in tragic terms, suggests that the play's resolution is in fact more problematic than has yet been suggested. I offer one way of reading this romance that draws attention to the very temporality that Shakespeare investigates in this play, and illustrates that this temporal-sense hinges largely on the Renaissance passion of melancholy.

Melancholy and its close relative, jealousy, exist as emotions within temporally constructed and temporally identifiable worlds, and the indeterminacy of the ending of *The Winter's Tale* hinges on the essential indeterminacy of the melancholy humor. The black bile of melancholy's inherent ability to transform from a "natural" state to an "unnatural" indicates its radical instability, and this radical instability defined the melancholy humor as fundamentally dangerous and irrational to the Renaissance mind. While it could lead men to the height of intellectual and literary achievement, it also carried latently the ability to serve as cause for extraordinary violence. Stephen Orgel has noted that "Marriage is a dangerous condition in Shakespeare" (*Impersonations* 17), and the affective state of melancholy seems to have exacerbated that danger. Surely the virulently patriarchal world of early modern England, from which both *Othello* and *The Winter's Tale* take their shape, was not a comfortable or ideal world for women by any means; but this world was similarly uncomfortable for men as well. Such a paradox underlies the pathologies investigated in this project. Leontes' ambiguous and ambivalent portrait at the end of *The Winter's Tale* illustrates not only the fundamental instability of the melancholy humor, but also the instability of all patriarchal systems. Melancholy's bifurcated temporal-senses, as I have outlined them, in the end help to clarify this instability, and to locate the principle effect these passions have on Renaissance subjectivity.

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